AUSTRALIAN PERSPECTA 85

AUSTRALIAN PERSPECTA '85

Art Gallery of New South Wales

ARTSPACE
22 October

THE PERFORMANCE SPACE
25 October

THE IRVING SCULPTURE GALLERY
28 October

MORI GALLERY
31 October

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A poetry and audio festival has been arranged in conjunction with Perspecta by Ruark Lewis.

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Foreword for Perspecta Catalogue

This, the third, biennal Perspecta exhibition of Australian contemporary art confirms both the establishment of Perspecta as the most important and wide-ranging regular review of recent Australian art, and this Gallery's commitment to maintaining its pre-eminent position in the field of Contemporary Art.

Australian Perspecta 1985 includes over 140 artists and a programme of poetry and audio arts to be held in the Gallery to coincide with the exhibition. Our new Curator of Contemporary Art, Anthony Bond, appointed early in 1984, has invited 6 guest curators to develop separate sections within the overall programme. There is also a New Zealand component arranged with the assistance of the Queen Elizabeth II Arts Council of New Zealand, The National Gallery and the Govett-Brewster Art Gallery.

A number of sections will be held at venues other than the Art Gallery of New South Wales and touring components have been made available for Regional Galleries and other venues throughout Australia. I would like to thank all those who have contributed to making this extensive programme possible especially the Visual Arts Board of the Australia Council who have supported the project since its inception.

In 1981 and 1983 the Art Gallery of New South Wales was able to purchase works by young Australian artists with the generous assistance of the Henry Salkauskas Contemporary Art Purchase and further acquisitions in the name of the Salkauskas Purchase will again be made this year. Also this year we are delighted to inaugurate *The Komon Memorial Fund*. This new Fund generously established by Mrs. Ruth Komon will allow us to acquire further works by young artists in Perspecta.

Finally our thanks to the Curator of Contemporary Art, Anthony Bond, who has taken up and developed the original concept of Perspecta and to Anna Waldmann who has acted as his assistant in the task of organising this major undertaking.

Edmund Capon
Director

Introduction

When I agreed to continue Perspecta, I fully expected that it would become a tight focussed exhibition. It seemed probable to me that the first two had exposed the best available talent with a few notable exceptions. I also believed that a survey which had no theme was too hard to read and could only confuse the audience rather than presenting a helpful view of contemporary Australian art practice. When I came to begin my research however I rapidly changed my mind. It was obvious that there was an enormous pool of previously unexposed talent. It also became clear that Perspecta had taken on a very special role in Australian Art. There are all too few opportunities for the many young practitioners to see their work in a broad context displayed alongside a range of artists of all generations. This did not change my attitude towards the need to display the work in a more contextual way. For this reason I decided to develop a number of different themes which could be seen as part of an overall survey, but which could provide specific areas of debate within and between different sections.

The next development was to invite a number of guest curators to develop these components independently. It was necessary to work closely together to achieve a coherent and considered balance overall; for this reason I selected colleagues who would be able to meet regularly and to talk over the issues wherever the need arose. It became a valuable co-operation which achieved a greater spread in the selection than would have been possible through the filter of my eye alone. The themes were selected by the curators who had complete autonomy moderated only by the need to work closely as a group.

Another change in the selection process was the decision to include some artists who had previously been shown in Perspecta but whose work had taken a radically new direction. Outstanding examples of this are Ken Unsworth, whose minimal installation marks a significant restatement of his earlier practice in contrast to recent drawings and reliefs which emerged out of the Australian Accent exhibition. And Mike Parr, whose installations have been the high point of his recent practice (with the exception of the Australian Accent show) and as yet have not been seen in Sydney.

The catalogue for Perspecta has become the nearest thing to an Encyclopedia of Contemporary Australian Art and continuing catalogues will ensure this is updated. The inclusion of new directions by older artists is therefore of considerable importance. It is also necessary to provide more information on the artist beyond a simple C.V. It would not be possible for one curator to cover all the artists well so we have invited a large number of writers to contribute short essays on each entry. In this way we have made Perspecta a venue for new writing as well as new imagery.

1985 is a good year for sculpture around the world. Since 1980 painting has dominated the discussion and held pride of place in major international surveys, with Australia reflecting that trend. The emergence of a new sculptural form, which I have dealt with elsewhere, has a high profile in this exhibition. It does not constitute a focused section such as the other components because of the divergent directions being pursued at this early stage. There is one factor that applies to most of the work however and that is a tendency to view sculpture as installation. Many of the artists require specially constructed rooms to isolate their work and to allow a particular atmosphere to be created.

In order to be able to accommodate all this and to provide separate spaces for other components, the exhibition has spread beyond the normal venue. It will now occupy the lower ground floor of the Art Gallery of New South Wales, the Project Area, the Entrance Court and the Photographic Gallery. There are also components at Artspace, 11 Randle Street, Surry Hills. Performance Space, 199 Cleveland Street, Redfern, The Irving Sculpture Gallery, 144 St. Johns Road, Glebe, and Mori Gallery, 56 Catherine Street, Leichhardt. Performance Space will also be putting on a festival of performances as part of Perspecta from November 25 to December 1st. In addition Ruark Lewis and Bill Lucas have arranged poetry and sound events to be presented in the gallery. This diversification of venue matches the opening up of the concept of Perspecta for 1985 and will involve a far greater number of artworkers while generating something of a festival atmosphere for the public.

I would like to thank all the curators and writers who have contributed to this project. Anna Waldmann has done much of the essential behind the scenes work, Bill Wright and Jan Meek for their moral support, Edmund Capon for putting up with me and interns Sally Couacaud and Victoria Lynn have provided valuable assistance as part of their course at City Art Institute, Museum Management Course. Countless staff and students at all the colleges have offered their assistance and many of them have had to be refused but to those who have helped a special thanks and to the many who were disappointed thank you for your interest and support. Most of all I would like to thank the artists who have co-operated diligently in making this enormous undertaking possible and relatively enjoyable. In particular I would like to thank those who agreed to be shown in outside venues to ensure that these would be at least as important as the central venue. It was a matter of concern to me that we avoid marginalising the work shown outside the Art Gallery of New South Wales. As it eventuated some of the best work is to be seen in these other spaces. Finally I am very grateful to the Boards of Performance Space and Artspace and to Celia Winter Irving and Steve Mori for making their spaces available.

Anthony Bond

Instruments Of Art

Curator: Judy Annear

Joan Brassil
Julie Brown-Rrap
John Lethbridge
Anne MacDonald
John Nixon
Robert Owen
Stieg Persson
Jacky Redgate
John Young

"We (the undivided divinity that operates within us) have dreamed the world. We have dreamed it strong, mysterious, visible, ubiquitous in space and secure in time; but we allowed tenuous, eternal interstices of injustice in its structure so we may know that it is false."[1]

"Symbolically instruments are objective portrayals of potentialities, actions and desires. Each instrument therefore possesses a purely literal meaning as well as a further significance when it is applied to the psychological and spiritual plane."[2]

The means an artist uses in making a work form a multi-layered communication which is actively received and added to by the spectator. This complex dialogue forms a web of meaning which is the content of the work. In the case of *Instruments of Art* some of the elements which make up the meaning of the work are:[3]

1. the aspect of the work which is understood as representational —
   landscapes; seascapes; the human body including the face; inanimate objects including props e.g. scissors, knives, drapery, a globe of the world, fish, a loaf of bread; arrows; a wheelbarrow; lightening; decorative elements including writing within the frame; hands; water; screens.
2. the verbal supplements supplied by the artist —
   the title of the work; texts written by the artist about their work; texts written by other people about the work; interviews with the artist; articles about the artist.
3. the genre or medium of the artwork —
   sculpture; painting; installation; photography; drawing.
4. the material of which the artwork is made —
   video; sound; perspex; glass; steel; canvas; various paints including enamel, oil, acrylic, blackboard; charcoal; pastel; silver gelatin; photoemulsion; gold leaf; wood; paper.
5. the scale of the work —
   smaller than human scale; human scale; larger than human scale.
6. the temporal duration of the work —
   conscious and unconscious physical and cultural durability; conscious and unconscious physical and cultural ephemerality.
7. the context of the work —
   the state (country); the city; the museum; Perspecta; the catalogue; the wall, floor and ceiling.
8. the work's relationship to art history —
   the Baroque; Breughal; Constructivism; Delvaux; Dante; Futurism; film; Freud; feminism; heraldry; Japanese art; Jung; luminist painting; Malevich; Marxism; Magritte; Ad Reinhardt; representation of the body; Suprematism; Surrealism; St. Sebastian; de Sade; David Salle; Schwitters; Science; Cy Twombly; theatre; technology; Wittgenstein.
9. the progressive revelation of the work's destiny through time —
   1990 —
   1995 —
   2000 —
10. the participation in a specific iconographic tradition — the use of certain colours alone or in combination; the use of certain sounds; the use of certain shapes, particularly circles, triangles, squares; the pose of the body; the expression of the face; moral tales; a sinking ship; the use of certain textures; dualities: light and dark.
11. the formal properties of the work and their triggering of associations in the viewer —
    the edges of things; the dignity of labour; the desire for unification; the labyrinth of language; the quality of black; the power of the image.
12. attitudinal gestures that may appear as qualifiers of any of the categories already mentioned —
    parody; wit; irony; desire; persuasion.
13. biological and physiological responses —
    laughter; fear; disgust/nausea; anger; pain; pleasure; sexual; sadness/loss; calmness.

It is in the nature of humanity to pry at the edges of existence. The nine individuals in *Instruments of Art* use various means to do this in full awareness, without avoidance, that to look on, like looking back, is to risk being turned into the other.

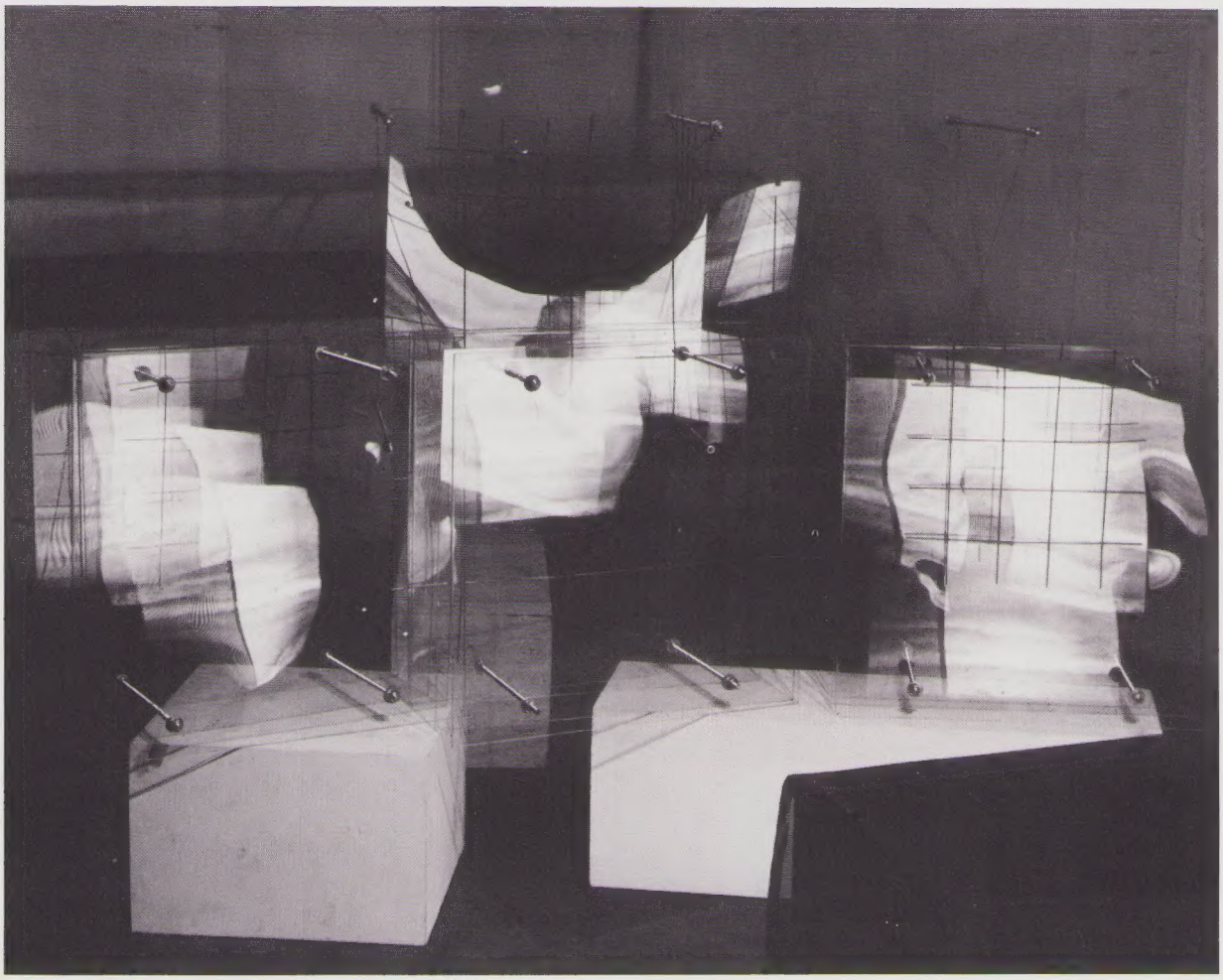
*

I would like to thank the artists for their participation in *Instruments of Art*; the writers of the texts; the lenders; George Alexander and Robert Owen for their assistance with the catalogue material, and those who have given their help during the preparation of the exhibition: Bruce Adams, Tony Bond, Peter Cripps, Kerry Crowley, Merilyn Fairskye, Jenny Harper, Jonathon Holmes, Martin Munz, Sue Paull, Denise Robinson and Paul Taylor, amongst many others.

Judy Annear

1. J.L. Borges "Avatars of the Tortoise" Other Inquisitions 1937-52 U.S.A. 1964 pp.109-115
2. J.E. Circlot "Dictionary of Symbols" U.K. 1971 p.157
3. these categories are based on an article by Thomas McEvilley "On the Manner of Addressing Clouds" Artforum Summer 1984 pp.61-70

Joan Brassil



Through a Magnetic Field Lightly
1985
photo: Jill Crossley

At a certain crucial moment in the history of ideas, the field of philosophy was sub-divided (and not for the first time, incidentally). The harmony of a natural world understood in theological terms was disrupted by the challenges of a different methodological approach to the idea of Nature. This was reflected in philosophy in the category "natural philosophy" which developed in the Seventeenth and Eighteenth Centuries in the more empiricist direction which Science took.

The realm of *value* became the monopoly of ethics (the birthplace of social philosophy and politics) while aesthetics was relegated to a concern for the finer things in life, rapidly disappearing, it was feared, like the *ancien regime* itself.

By a series of transformations of the kind alluded to here, the separate fields of Science (dominated by Reason) and Art (dominated by Intuition) came into existence. The Scientist and the Artist were able to go about their work in blissful ignorance of each other's field of vision.

Joan Brassil's art proceeds from an appreciation of this state of affairs and then takes us into speculative areas — suggesting that a split between art and science is itself an invention.

We are reminded of past cosmologies — the Pythagorean idea of the "music of the spheres" which has its counterpart in the medieval world-view which imagined a neatly ordered hierarchical universe, a Great Chain of Being, a set of correspondences and a cosmic dance in which everything rested in harmony, with God, the divine conductor at the centre.

By the Seventeenth Century the "music of the spheres" had become an abstraction, a mathematical conception, as it was for Kepler. But this apparently unscientific notion has continued to have a hold on the imagination of scientists. Geophysics and the computer make it possible to "hear" this music, understood in this case as solar wind playing on the earth's magnetic field. The intensity of this activity is measured in terms of Bartel's indices, which in diagrammatic form look like musical notation. Charles Dodge used these indices to program a computer to "play" electronic music, which, in Joan Brassil's *Through a Magnetic Field Lightly* becomes the "music of the spheres".

The image goes through a similar set of transformations — the video monitor, usually the focus of an installation, becomes a projector through which "natural" objects (sand, sea, rocks) are abstracted by overlaid images of magnetic fields and micrographs of living cells, and projected through perspex into thin air.

In Joan Brassil's work for a decade now, the language of science is taken as a game to be played with and against the language of art in a futurist scenario of lyrical intensity which challenges us to explore the boundaries between fields and the social implications of these arbitrary lines.

Helen Grace

Julie Brown-Rrap

In *Philosophies of the Boudoir: Dangerous Relationships*, Julie Brown-Rrap uses a 6-panel folding screen as compositional device and *mise-en-scene*. The multiplicity of movable hinged surfaces either away from or toward each other is the perfect instrument for her purposes: offering a reading-by-displacement of Sade via Delvaux. The screen incarnates a parting, opens intervals in the sexual politics of the look, tells us that we — men-women and women-men — build our experience by way of what we hide.

Since *Disclosures* (1982) her work has created ambushes for the Western anthropology of the gaze in order to find more fruitful contexts for the ambiguities of representation. In that game of mirrors she flip-flopped between the subject and object of vision (artist and model) and released herself from the controlling frame of the male.

But photography is too voyeuristic and too tied to the negative. She had to go beyond just reversing front and back. She had to generate doubles. She had to see backwards and forwards at the same time: a gift, according to Greek myth, given to the prophet Tireseus only after his experiences on both sides of the gender line. Thus in *Persona and Shadow* (1984) she wears a mask to tell the truth, dresses as the tutelary divinities of Modern Art in order to shed her identity through a ritual of overidentification.

In giant cibachromes she "hermaphrodises" her processes. Evenhandedly she de-photographs photography (limitation of compulsive spectatorship) and un-paints painting (too worried by the limits of its supports).

Insistent in searching out her own experience, her name itself becomes a model of change.

The new work leaves her free both to sink deeper into fantasy and to anatomise power — and not just as an alien, exterior force imposed unwillingly on the subject, but as an aspect of the subject herself.

This involves the erotic and diabolic politics of the Sadean woman and a "bedroom philosophy" that must play out the tragic and hilarious game of domination and subordination. Between them there are too many false harmonies of compromise, too much disobedient dependence, too much sublimated rage. For Julie as Juliette-Justine, total release might mean total destruction — perhaps a risk worth taking if we are not to remain bound still more abjectly to the powers that be.

With such high stakes fashion is easy to ignore (too cautious, ungenerous, repressed). Her twisting of Sade and Freud, Delvaux and Magritte, is not the empty redundancy of "appropriation" — that has too much to do with the frame of art, not its force: it may take, dictate or briskly transact with the authority of the Modern Masters, because it hasn't given, responded or suffered it. Julie Brown-Rrap's rhetoric of *theft* is thus an ironic manifesto for itself.

In this work she allows the Delvaux nudes to continue sleepwalking. His immobilised theatre of statues are figures of death, like the Ancient Fates, that rule our psyche and our mythologies.

To be turned to stone, according to Freud, is to witness through half-closed doors your parents locked in sweaty copulation. Eroticism needs the screen, the screen lifted by the force of desire.

But the folding screen offers no usual opening onto the (fantasmatic) scene. The screen is like the bar between conscious and unconscious, a barrier and a transparency at the same time. Photoemulsion on canvas makes us forget the surface that permits its visibility. Painting crosses out its own opacity (renders the screen visible by making it disappear); photography crosses out its very visibility.

Philosophies of the Boudoir: Dangerous Relationship 1985 working print for painted screen no. 4

An invisible vision. And because of the step-like disposition of the elements, the appearance of a scene that appears by diverging. The screen-as-whole and the screen-as-sections is a way of diverting the gaze: to read is to digress.

Julie Brown-Rrap deconstructs the screens our culture erects to hide its own differences. (Why do honeymooners flock to Niagara Falls? What draws couples to that gorge? The deafening articulation of two worlds).

The wit of this work, perhaps the wit of art, is the will to power over the will to power.

George Alexander

Secret Enemies
1985
photo: Queensland Art Gallery

Hunt the Moon is a celebration of the lunar principle through archetypal symbolism. Acknowledging the law of polarity, these paintings assimilate and merge the oppositions into the cauldron of art. It is through the female as goddess that the images reveal their 'visualised sensation' to the viewer. I attempted to develop a series of paintings which would provoke an experiential response by activating polar energies which constantly shift from one terminal to the other, thus illuminating the irrationality of concentrated desire.

Hunt the Moon. Queensland Art Gallery 1985.

Anne MacDonald

Love I
1985 detail

Love II
1985 detail

> In general, it is through irony that quotation gains its critical force. One speaks with two voices, establishing a kind of triangulation — (the source of) quotation is placed *here*, the quoter over *here*, and the hearer/spectator *there* — and, by inflection, one saps the authority of the quote. Irony, however, is not universally accessible, for the audience must *know* enough to recognize what is at stake.[1]

For several years now, Anne MacDonald's photographic works have relied extensively upon media images, particularly subject matter drawn from film. *Love* is her most recent work and addresses itself to the way in which the framing of heterosexual desire is mediated by patriarchal forms of domination.

Love presents a conundrum: how to represent specific desire, *subjective/female* desire, in the face of a trade which is so utterly committed to its reification, its objectification. As Craig Owens has said in another context, "the phallus is a signifier (that is, it represents the subject of another signifier); it is in fact, the privileged signifier, the signifier of privilege, of the power and prestige that accrue to the male in our society", and he goes on to argue that it is "the man who speaks, who represents mankind. The woman is only represented; she is (as always) already spoken for."[2]

MacDonald's strategy is to present us with the protagonists, female and male, in a sensual "dance" in which the *other* is almost exactly replicated in mirror image — they are, to all intents and purposes, designated as *equal*; both assume the same Mannerist pose; both are "martyrs" in a system which is seemingly beyond their control; both are metaphorically bound into a Munch-ian "dance of life".

The two protagonists are strung between "love" and "lust" (the signs of which operate parenthetically in this work) and, equally parenthetically, between a construction of "intercourse" between the sexes depicted as objectified *common* commerce, a commerce which explicitly consigns *woman* to the status of object and seen here in its most extreme form as four sequences appropriated from pornographic video-films.

And it is here that the artist seeks to intervene, to attempt to disrupt the commodification of desire, through her insertion of specific personal gestures which, in Rosler's words, seek to "sap the authority of the quote." These gestures are clearly inserted in an-*other* form — they are quite unlike the pornographic sequences which are acknowledged as quotes through the incorporation of their source, the TV monitor — and they do check the flow of the narrative, offering instead fragments of a more subjective and a seemingly more even-handed exposition of desire.

Even so, in treating ironically with the now-obscured object of desire, particularly with the introduction of the scissors and the knife, MacDonald appears to be acknowledging that the phallus remains the primary signifier (both instruments refer to *its* power) and in so doing she calls to attention the fact that individual perceptions of desire remain circumscribed by the politics of patriarchy.

Jonathan Holmes

1. Rosler, Martha, "Notes on Quotes," Wedge, No. 2, Fall, 1982, p.69.
2. Owens, Craig, "The Discourse of Others: Feminism and Postmodernism," in The Anti-Aesthetic: Essays in Postmodern Culture (ed. by Hal Foster), Port Townsend, Washington, Bay Books, 1984, p.61.

John Nixon

Self Portrait (History Painting)
1981-84

HARVEST

ODE TO ART

PRAGMATISM

HUMANISM HISTORY

REALITY

CONSTRUCTION TRADITION

NATURE

LABOUR

TOOLS LIFE

ROMANTICISM

PLOUGH THE FIELDS + SOW THE CROP AS HAS BEEN THE WAY FOR ALL TIME

J.N.
MELBOURNE
OCT 1984

Robert Owen

1. Invisible Man

Over the last 15 years Robert Owen has been one of the most "immaterialist" of artists, tuning his senses to a very wide bandwidth, the better to re-wire his world. The sheer variety of approaches is evidence, not a lack of focus, but of a belief in the intersection of these different sites.

One is struck by how easily his work could be subsumed under Jean-Francois Lyotard's titles: *Site of the Stellar Crucibles* ("the life of stars on fast forward"), *Site of Every Colour or Small Invisibles* etc. Owen's assemblages compell out of otherwise mute objects — lead, mirror, silver, 2-way switches, fuse-wire, condensers, a lover's earring-clip, ultramarine powder pigment, limestone fossils, prisms, pearls — new circuits that make currents work in reverse. One such complex system is *Memory and Logic Units/Phase Zone 1-2*, 1976-77.

2. Quadrivial Pursuits

Owen's studies turn the old Seven Liberal Arts (made up of the "trivium" and "quadrivium") into a gearbox for the new speeds possible in our Post-Modern Age. He squares the vicious circle in which too much control over nature by man chases the tail of that same man's loss of identity (as will or consciousness).

For those who have followed his transits a series of questions are set up between perception and matter, the imaginary and the real.

¶ What is reality? Reality is energy radiating from a centre and being restrained. (*Full Circle*, 1977)

¶ Do colours have speeds? Yes, and effects. Take blue. Halfway between black and white, it vibrates at 600,000,000,000 times per second absorbs glare and floats the mind. (*Plain Images*, 1981)

¶ What is Yin-Yang? Yin-Yang is Eastern VHF, a flow in two channels. (*Memory and Logic Units*, 1976-77)

¶ How do you planetarise a stool? You keep a stool in orbit by balancing the outward plunge of planets and the inner tug of solar gravity. (*Apposition*, 1981)

¶ Is there a resonance at which you could cycle comfortably forever? Yes. Each pulse from the output is presented at the input exactly in time to catch the world off-balance. (*Altar*, 1978-79)

¶ If light through matter makes it spin, do we spin forever? Why not. Since light becomes leaf becomes coal becomes light. (*Turn of the Moon*, 1983-84)

¶ How do pearls prolong their lives? You place them against nebulae. (*From the Centre*, 1983)

¶ What is the secret of the carbon/diamond paradox? Mass attraction. Carbon becomes diamond by progressive doubling of the vectors of its crystal edges. (*Notes to Myself, Phase Zone 1-2*, 1976)

3. Folds In The Lake Of Light.

Considered in this light, what of these new paintings and drawings? A return to the ancient carbon and to the geomantic lake from *Plain Images* (with Mike Parr), 1981. Though all colours take to the water in blue, in these works, Robert Owen relies for all his dynamic effects on black, white and the tonal scalings between them.

Perhaps the lake is where you stand sometimes on a jump or think basis? The titles are suggestive: *Difficult Passage (Picasso's Bones), That Which Emerges Hides the Other, Edge of the Pool, I and the Dark Pearl Drink and Drift Together*. Perhaps a lake at night under an invisible moon, an anti-light or the lack of light which light itself brings into view? Folds on the lake lead to reflections of the tensional-compressional ultimates of the universe.

Painting at the point where division splits the body, the canvas becomes a ductile surface, a contact barrier between the lake below and the stars above, between an outward-directed perception and inward-directed fantasy.

These are exposures that slow the process down to a few fractions of a second.

Difficult Passage — Picasso's Bones (detail) from the series Folds in the Lake of Light
1984
249 x 167.5
photo: Jill Crossley

4. Site Of The Shadow Of The Shadow.

The elusive pictorial quality of these works suggests the tachistoscopic imagery running underneath what we see all the time. They look blankish, but they are far from dead or flat. The flux and reflux of images seek an exit in every direction known as sideways. A denial of the figurative means a multiplication of the figurative. Perhaps we are at the threshold of the production of the imaginary itself.

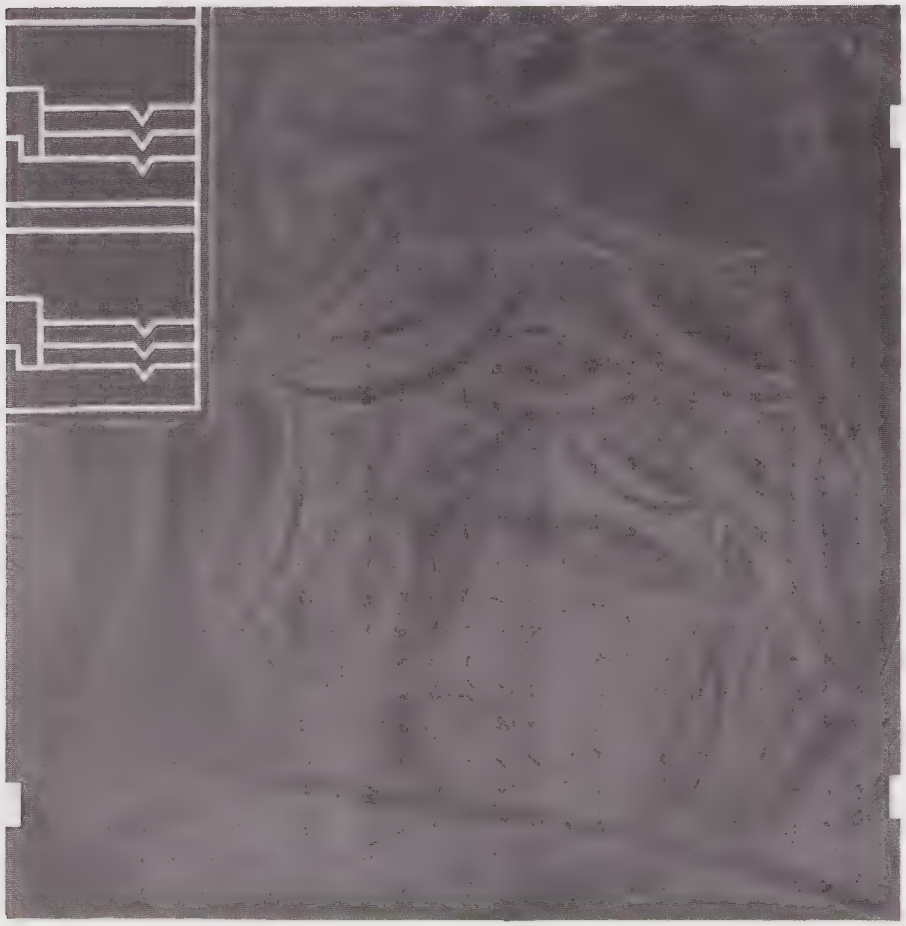
5. Site Of The Simulated Visit.

Perhaps the texts spoken between the lines of these works would go like this: Texture is cartilage, light turns to bones, recomposing scraps of a lifetime before the automobile wraps itself around a telegraph pole picture-books are spread out:

Dali/Pollock/Picasso/Michaux/Fontana, statues topple and empty ornaments melt curling in intense heat and drink up space like butterfly wings. Before long the lake of light catches its own falling self over rocks and sharp cliffs, and waves of laughter become a flight of birds that turn to crystal or flakes from wrinkles of crystal. The lake finally eats a forest which eats a valley as knives of light scatter attention impartially over the entire canvas. Now ragged-tailed kites wear themselves thin by scraping against the sky, the wind pulls darkness along the road in the snow, pages swirl into heaps and so Robert Owen aims towards morning at either end of the curbs of vision.

George Alexander

Stieg Persson



After Colour No. 33
1985
photo: Yuill/Crowley

Stieg Persson's Black and White Paintings

"Schopenhauer considered the greatest virtue to be ascetism, the denial of the 'will to live', in which the intellect in contemplating art is released from desire and pierces the veil of maya."[1]

Limitation forms the basis of movement. The paintings are incidents in an ongoing flow. Opposites seen side by side merge in the flow producing tensions which compel further movement. At certain points there is stillness, and then the mind stands quiet.

"The general imprecise way of observing sees everywhere in nature opposites (as, e.g. 'warm and cold') where there are, not, opposites, but differences of degree. This bad habit has lead us into wanting to comprehend and analyse the inner world, too, the spiritual-moral world in terms of such opposites. An unspeakable amount of painfulness, arrogance, harshness, estrangement, frigidity has entered into human feelings because we think we see opposites instead of transitions."[2]

Christina Davidson

1. Igor Davies "Giorgio de Chirico: The sources of metaphysical painting in Schopenhauer and Nietzche" Art International Vol XXVI 1983 p.55

2. Friedrich Nietzche "The Habit of Seeing Opposites" in A Nietzche Reader ed. R.J. Hollingdale, Penguin Classics U.K. 1981 p.86

Jacky Redgate

(Naar Het Schilder-Boeck)
He Swims Against the Stream
1985

We need history but not the way a spoiled loafer in the garden of Knowledge needs it.

F. Nietzsche

Law itself is relativised by carnival's revision of the cultural text. Carnival is a fiction, an untruth which turns the tables upon official truth or law by exploring its fictionality. That exposure in itself constitutes a challenge to the law.

M. Bakhtin

A proverb...is a ruin which stands on the site of an old story and in which a moral twines about a happening like ivy around a wall.

W. Benjamin

The bitter discovery that God does not exist has destroyed the concept of fate. But to deny fate is arrogance, to declare that we are the sole shapers of our existence is madness; if you deny fate, life becomes a series of missed opportunities, a regret for what never was and could have been, a remorse for what was not done and could have been done, and the present is wasted, twisted into another missed opportunity.

O. Fallaci

A successful work...is not one which resolves objective contradictions in a spurious harmony, but one which expresses the idea of harmony negatively by embodying the contradictions, pure and uncompromised, in its internal structure.

T. Adorno

There is the problem of matter (in the logical technical sense), the problem of content of those forms with the aid of which we know and are able to know the world because we have created it ourselves. There is the problem of the whole and of the ultimate substance of knowledge which are needed to round off the partial system into a totality, a system of the perfectly understood world.

G. Lukacs

We must not confound the universal with the singular efforts of a particular social group to achieve universalisations. If we pose as the guardian of the universal, we lapse at once into the particular and again become a victim of the old illusion of the bourgeoisie that takes itself for a universal class.

J.P. Sartre

What art makes us see and therefore gives to us in the form of 'seeing', 'perceiving' and 'feeling' (which is not the form of knowing), is the ideology from which it is born, in which it bathes, from which it detaches itself as art and to which it alludes.

L. Althusser

A story does not expend itself. It preserves and concentrates its strength and is capable of releasing it even after a long time. It still has the capability to arouse astonishment and thoughtfulness after thousands of years.

W. Benjamin

Around my forties I realised I was in a very dark moment of my life. No matter what I did in the 'forest' of reality there was a sense of darkness. I wouldn't say nausea or anguish; even in that darkness, to tell the truth, there was something terribly luminous, the light of the old truth, if you will, before which there is nothing further to say.

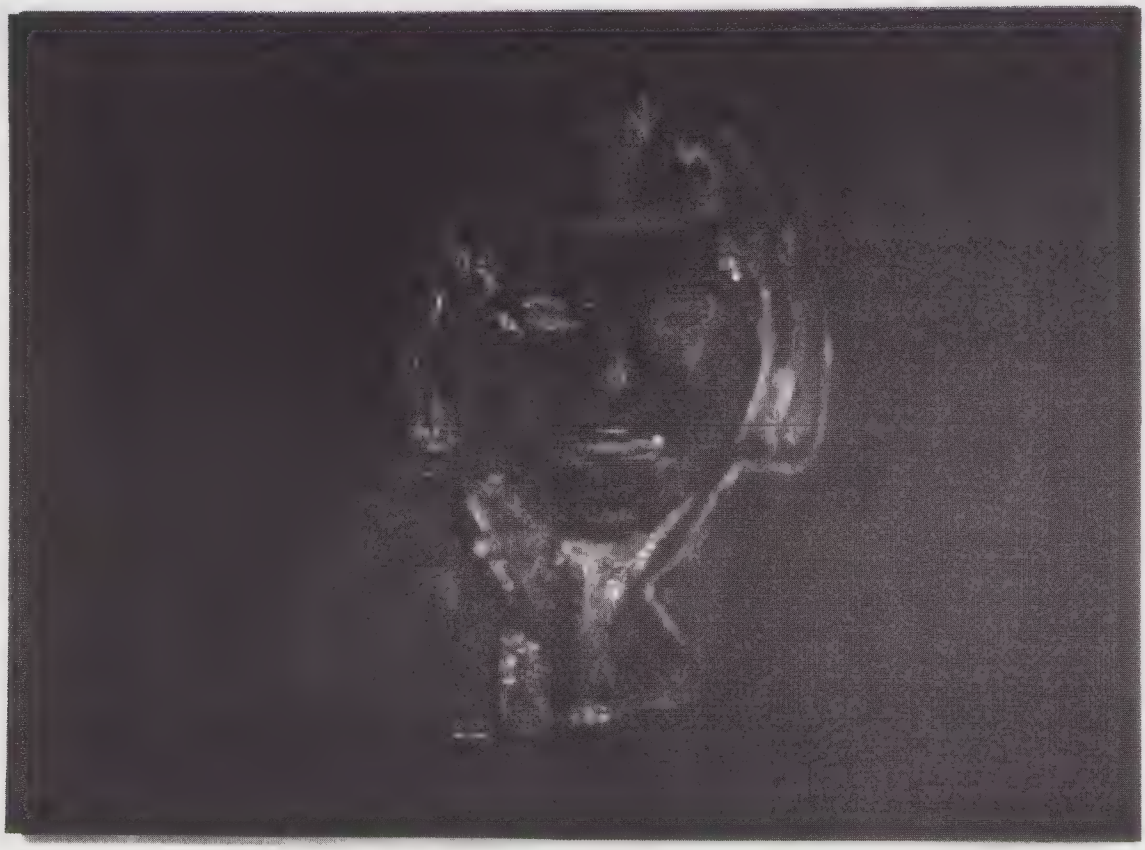
P.P. Pasolini

There is no opposition between image and thought but only the relation of a species to a genus which it subsumes. Our attitude in the face of the image is radically different from our attitude in the face of objects.

J.P. Sartre

They won't say: when the walnut tree shook in the wind.
But: when the house-painter crushed the workers.
They won't say: when the child skimmed a flat stone across the rapids.
But: when the great wars were being prepared for.
They won't say: when the women came into the room.
But: when the great powers joined forces against the workers.
However, they won't say: the times were dark.
Rather: why were their poets silent?

Bertolt Brecht



Thirst
1983
photo: Valentina Luckus

Could it be that as we gaze at this printed image, it was a photograph of a painting, a painting once painted? And at the same time, we are struck with awe, of the whiteness of the page it is printed on. At this very moment, we might realise we are at the cross-roads of two world-pictures. And suppose as this experience unfolds, it is witnessed by another consciousness, which could be this text or some other protector.

Mainly Sculpture

Curator: Anthony Bond

Bruce Armstrong
Jane Barwell
Paul Boston
Rodney Broad
Bill Brown
Brad Buckley
Alison Clouston
Peter Crocker
Dennis Del Favero
Margaret Dodd
Michiel Dolk
Bonita Ely
Lise Fløistad
Ian Gentle
Richard Goodwin
Anne Graham — The Performance Space
Joan Grounds — The Performance Space
Nigel Helyer
Christopher Hodges
Janice Hunter
Tim Jones
Stephen Killick
Theo Koning — The Performance Space
Henry Lewis
Michele Luke
David Lyons
Hilarie Mais
Akio Makigawa
Simone Mangos — The Performance Space
Ross Mellick
Geoff Miller
Susan Nightingale
Colin Offord
Geoff Parr
Mike Parr
Simon Penny
Ari Purhonen
Tom Risley
Kristine Rose
Victor Rubin
Carol Rudyard
David Ryan
Mona Ryder — The Performance Space
Jill Scott
Madonna Staunton
Wendy Stavrianos
Robert Thirwell
Ken Unsworth
Hossein Valamanesh
Allen Viguier
Robin Wallace-Crabbe — The Performance Space

Mainly Sculpture

In the past 20 years Sculpture has been the ambiguous area out of which most innovations have arisen in the Visual Arts. The price paid for this has been a retardation in the evolution of the sculptural object. Painting automatically exists outside of the world of objects in a state of suspended disbelief. Only in the last moments of minimal painting did it ever aspire to be nothing more than an object in the real world. At that point it became virtually sculpture. The most satisfactory minimalist statements do in fact exist as sculpture. The object may manipulate space, viewpoint, paralax etc. but finally it has an actual presence which makes it hard to load with meaning beyond its objective reality. Abstraction from the figure became increasingly unconvincing lacking the impulses which informed primitive sculptures. Formal abstraction in sculpture rapidly became academic manipulation of design considerations. Surrealism provided some valuable clues to ways forward through the creative juxtaposition of objects and the potential meanings these generate out of their normal functional context. Unfortunately the surreal element in sculpture became excessively theatrical and failed to find an adequate critical context for sustained development.

Conceptual art in all its ramifications became the natural route for young sculptors wishing to develop content and to contest the neutralising effect of formalist stylistic manipulation. Sculpture has always lent itself to temporal exploration because of its spatial co-ordinates. Rosalind Kraus claims that sculpture traditionally aspired to be viewed from one position, revealing its plastic totality from the optimum viewpoint. Sculpture other than relief however invites circumperambulation and the viewer is drawn into the process of changing relationships that exists as part of the essential conceptual realisation of a three dimensional form.

Minimalism and conceptual art both produced installation works. These were often site specific. They acknowledged their location and re-entered the arena of architectural space in a way that objects on plinths or even objects in public spaces seldom did. The minimalists cut away all decoration and all external references in an attempt to reach a purity of correspondence between materials and context. The conceptualists concerned themselves with politically and personally charged content. Part of this process was to move away as far as possible from the object of the gaze as a distraction in the process of communicating the idea. The object was also seen as a material base for capitalist control of meaning and the suppression of radical intentions by the artist.

Minimalism has unjustly been identified as the sterile graveyard of later day formalism — the ultimate empty conclusion of a reductive argument. While it is true that second rate minimalist work is the most boring possible human achievement. There have been rare moments when a great imagination linked to an incisive analytical discipline have produced resounding images out of an absolute minimum of disturbance to the existing arrangement of matter in the world. Conceptual art can be charged with overlooking the implications that objects undoubtedly have for our perceptions and yet as a disciplined way of processing information and re-structuring the traditional pattern of exchange between artist and public it has permanently revolutionised the way in which art can be used.

Many painters have recently returned to the possibility of making their art carry content. The whole gammut of possibilities has been opened up, expressionism, surrealism, popism, political art and social realism have all been evident in painting during the 80s leading to confusions and polarisations between the overtly political and the humanists who claim the personal as political. Sculpture has followed suit but more slowly. Many European painters have taken up sculpture in the apparent void left by three dimensional figuration. A reinvigorated surrealism has also surfaced and this was evident in the Sculpture Triennale in Melbourne in 1984. There were no obvious 20th century models for a figurative sculpture other than that supplied by painters such as Miro and Picasso and the surrealists Arp and Man Ray. This lack of models has perhaps been an advantage, for unlike the painters the sculptors have been given an alternative way forward.

The discipline of minimalism can now be combined with conceptual strategies for encoding meaning to provide a theoretical platform for the production of a new sculpture. Artists who have looked out at the world and its history, or inwards to the realm of psychological imagery can now form it into a powerful visual statement by means of the focussing lens of these disciplines. They are in effect the extant tools of the trade, other tools of representation having been laid up 30 years ago.

Not all the sculpture in this section is by any means a direct outcome of minimal or conceptual programmes of work. They do however display an intuitive understanding of the need to let the imagery out sparingly. They may employ opulence in medium or even in complexity of form but this has been managed within the framework of a selective moderating aesthetic. All of the works are clearly post modern even when they are at their most minimal. By this I mean that they all concern themselves with layers of meaning and nearly always use the medium itself as a form of message. It is not simply the best material for a formal task.

The paintings I have selected are not in anyway intended to be contextualised within the sculptural section. Like the video and photography I have included they are there on their individual merits, chosen because they did not fit within other sections of Perspecta but deserved to be seen and documented in 1985.

Anthony Bond

On the work of Bruce Armstrong

Mister My Cat
1985

The hewer shows us forms. We look into a world of slow motion animal power that embraces, protects and transports. A small bird is protected in a star-topped house. Cities are being transported to a safe place somewhere. If there is no such place, they will remain on these creatures' backs, in their arms or by their sides. They are safe there. Surely these tall buildings don't house people. They have disappeared long ago, leaving their city structures vacant, shells to be inhabited by things delicate. Perhaps stick insects or cocoons are in there. We are prevented from seeing them however, because our gaze may hurt or break them. So the presence of the animals is big and solid. Where do they come from? Where are they going? I think they have come from another dimension, probably the second. They are not yet fully formed. There is sometimes a few hundred years difference between what we see first, their face or front, and what we see last, their rear end or bottom. Firstly the front arrived and was formed, and as the creature has moved through time it has formed itself. It is the evolution of a whole species shown in one form. The rear end of the animal in some cases has not arrived yet, it's form remains unfinished, unknown, still emerging from the second dimension. We see enough of these creatures, however, to define their character and their purpose. They are simple souls, with a strength and will to survive that is infinite. But what do *they* see? Through their chalky, baby eyes the view is not yet clear, unformed like ours. They can *sense* what lies ahead however, and the weight of their purpose carries them forward, tilting and splitting their outside physical appearance, but not disturbing their inner tranquility and rhythm. I could never imagine them falling over.

Bruce Armstrong gets these hunks of wood and somehow persuades a shape to show its features. This is done carefully and respectfully. There is no assault on the wood, no fancy games or dressing up. A great deal is left raw in the wood itself, as this is what must be protected most of all. A private exchange of trust has taken place between Bruce and the wood, which has produced some sculpture that is remarkably naive and innocent despite having a physical presence of great strength and invulnerability.

I wish these bloody creatures would do something different. They just remain there forever. I wish they would bark or laugh or neigh or caw or piss or growl or shit or gallop or something. They can't just be there like that or they will get sores. They *look* sore or testy with so many buildings and other junk weighing them down. Their skin is getting all pulled and twisted and they are all tilted and split, surely they can't remain on their feet much longer. But do you know what? I reckon they'll put up with all these burdens until they make it to their final resting place by the seashore. Then, I think, they'll dump everything and go to sleep forever. I don't think anyone will be around then.

Gregory Pryor

Jane Barwell

Coracle/Flayed Figure
1984
Photo: Robert Frith

A Sculptor's Dream

We are travelling over a red crust of soil, all around us a low dull scrub in an otherwise un-adorned flatness. We look in the atlas 2,500,000 square kilometres of it — this then is the Country Zone.

Towards midday we meet a Toyota Landcruiser which, to our surprise, is full of artists. They are anxious to tell us that they are the entire population of "serious" sculptors from the city; according to the atlas there is only one city in this territory — the Metro Zone. We are conscious of our tape recorder, which is lying on the seat behind us, as we survey the sculptors; their eyes are screwed into identical tight slits by the desert light; their finger-nails short and grimy — we decide the recorder should stay where it is. We focus on the driver who somehow conveys to us without speaking that he is an English art critic, we realise that he has never travelled in this Country Zone before although he is obviously in charge of the party. Without warning one of the sculptors becomes irritable and begins to shout that our vehicle is not suitable for these conditions and that we must get back onto the Northern highway immediately — we part company.

Back in the Metro Zone, at the hire car garage, we are in trouble on account of the red dust all over the wheels; we are forced to confess our travels in the Country Zone. It is early evening and we proceed on foot, equipped with our tape recorder, looking for artists, but none can be found. Before we can prevent it a street cafe envelops us, we submit and relax in the cool air and find ourselves talking to a young woman. "Perhaps you are an artist?" we venture as coffee arrives. She displays uncertainty and carefully deflects our enquiries and thus, unwittingly, draws our attention closer.

"Is it so difficult?" we ask; she smiles a shrug. We tell her of our encounter with the sculptors' Landcruiser in the other zone; we observe her facial reactions — signs of recognition, signs of un-ease. She asks a few technical questions, atlas co-ordinates, direction of travel... "yes, now we come to think of it they were all men..." "yes, mostly older men at that, short finger-nails and serious"; our attempt at humour elicits a shrug without a smile. Finally we broach the subject of the tape recorder and with some reluctance an interview is ok. — but first, before we start are we local art historians? "Some people might describe us as historical novelists" we reply reassuringly as we smile our knowing smile, "Can we begin?".

The tape winds through all the initial stages of the interview, her childhood, her education, her early ambitions; somehow it seems her stars were tragically mis-aligned at birth, placing her chosen profession in opposition to her gender.

She talks at length of her life in this Metro Zone and of its particular physical characteristics, of its import and export. She explains that this zone is surrounded by a vast and hostile wasteland over which only weak radio signals can pass. All the major institutions and even some private homes are equipped with specially tuned crystal sets which are designed to trap messages from elsewhere. Unfortunately the reception is, for the most part, faint and intermittant, resulting in distorted and compressed translations of the original signals. Even so the novelty of each phrase and inflection is savoured with such a passion that this truncated vocabulary has gradually superceeded the indigenous patterns. We note down on a small pad the difficulties and complexities of operating in this territory.

The tape end snakes past the record head and begins to flap at high speed about the take-up spool — we are walking again. We come to a steel mesh doorway armed with two brass padlocks, they are released to reveal an un-tidy work-room. We immediately load a fresh spool onto the machine; this, we recognize, is the site of serious talking.

We permit our eyes to roam as the young woman quietly commences to talk, as if to herself at first. Our gaze meets with the tools of her research as she tells of spinning in a void of conformism. She begins to warm up a little and conjours an image of a hollow shell floating in a vast, empty and horizon-less ocean. We are sitting on a work bench as she talks of being bound hand and feet; we glance at the record meter as she portrays private tortures and restraints. We, in turn ask some earnest questions, the logistics of survival, her strategies of escape? She signals with a final series of shrugs and again we are walking, the recorder in-active.

We have entered an un-equivocal night-time, as we walk we can smell the other zone penetrating these back streets with the night breeze. We turn a corner to find ourselves snared by the headlamps of a parked vehicle, but we know already that it will be covered in red dust, its bodywork will be too hot to touch, the keys will be in the ignition and that the young woman will light a cigarette as soon as she is seated.

Nigel Helyer

Paul Boston

Untitled
1985
Photo: Kerry Dundas

Untitled
1985
Photo: Kerry Dundas

Boston is one of the rare individual talents to emerge from the near universal return to imagery which is so evident in this Perspecta and in painting worldwide since the late 70s. His imagery is deeply historical in the sense of its being made with full awareness of the cultural archetypes that inform all our perceptions. He is able to absorb aspects of this ancient heritage and present it unselfconsciously as a personal contemporary vision. This is very distinct from quotation and appropriation, it represents the proper use of a richly evolved language of images and human impulses which are the rightful inheritance of all humans who are sensitive enough to seek them out and take them in as a part of their own matrix of experience. Because Boston has such a natural assumption of this language we are not even conscious of his use of specific elements that may constitute such references, instead they seem to seep out of every pore of the work convincing by their presence as whole individual objects not by their appeal to a catalogue of referents.

His "paintings" are drawn in subtle relief and only lightly modelled in paint if at all. Under the overall newsprint surface lead strips have been used to make hieroglyphs which unite the surface while pushing the relief figures back into the surface. The hieroglyphs are simple urban references for houses, roofs, cars, etc and human elements inside the figures, such as eyes, ears and mouths. The positioning within a head of a mouth symbol may be close enough to the normal location of a mouth to be tantalizing but ever becomes fixed in relation to its descriptive role. Each of the symbols remains part of an independent grid. The pasting on of the paper (in the case of 'The Homemakers' and 'The Yellow Pages'), has been done to create another more subtle grid where the edges of the paper make for a painterly surface. Having set the scene with these formal devices, Paul's drawing lifts the whole work to a degree of poignancy which sparks off associations related to the human experience. They are always a little uneasy both in form and content, anxiety is just a breath away.

In the more recent drawings he maintains the structure of overlayed grids of symbols. The surface is unified into a structure of hieroglyphs which may be human or bird or rocks or plants or the one metamorphosing into the other. Within these grids there are images which emerge simultaneously as objects with a luminous core and as spatial windows onto another plane.

The hieroglyphs now read much more as gestures or automatic writing. They are drybrushed onto washed backgrounds. All the tonal range is achieved in monotone using the white of the paper to provide luminosity against the dry black paint. The lines achieve a kind of relief through the use of subtle modeling. The two drawings in this exhibition seem to suggest images of the cosmos as seen in the flames of a campfire. The space is curiously contradictory in that we are aware of a sense of infinite regression as in the night sky and yet the whole set of imagery seems to exist as in a microscopic slide — compressed into a shallow plane. It is a disturbing development of the control of space and surface which places Boston alongside the masters of modernism without denying his current relevance.

Anthony Bond

The sculpture of Rodney Broad

A Dog Looks At A Still Life
1985

The enthusiasm which has greeted the resurgence of figuration in recent art, 'Thank god, something to look at' (from the cognoscenti), 'Thank god, something to sell' (from the dealers), has obscured the fact that quality in art bears no necessary relation to style. The artist creates as he must, the 'style' in which his work is clothed emerging as part of his effort to give form to his generating impulse, his meaning. This meaning is inherent in every stroke the sculptor makes; it is part of his being and so the being of the work. It is not something to discuss or worry at, it simply is.

For us as viewers, abstract and figurative, formalist and neo-expressionist are *post-facto* labels which channel our thinking, but in no way determine the success or failure of the artwork.

That said, the fact that Rodney Broad conceives his sculpture in figurative terms is central to the meaning and impact of his work; it opens the way for him to reach out to his audience in a more direct and telling way than would be possible in a non-figurative mode.

Circling around the relationship between man and his physical and mental environments, Broad makes a bid to integrate his sculpture with the tradition of a 'shared symbolic order'. A tradition which has given meaning and force to sculpture since pre-historic man sought to rationalize and control his environment by carving images of beast and bird, man and spirit.

Amidst the profound differences of time and culture which separate us, the eternal recurrence of those states of mind and being inherent in the human condition, (hunger and fear, lust and tenderness, awe and anger), unite us with the past by continually resurfacing in the art which we produce.

Broad's determination to locate his sculpture within this continuing European tradition has led him to an appreciation of some of the great Italian masters. 'I have been strongly influenced by Marini and other Italian artists, noteably Morandi, Giacometti, Giotto, Piero della Francesca, Massaccio and Uccello, as all in a sense, have dealt with the metaphysical, the unknowability of objects, in fact, still-life as a way of testing their own relationships to the world.'

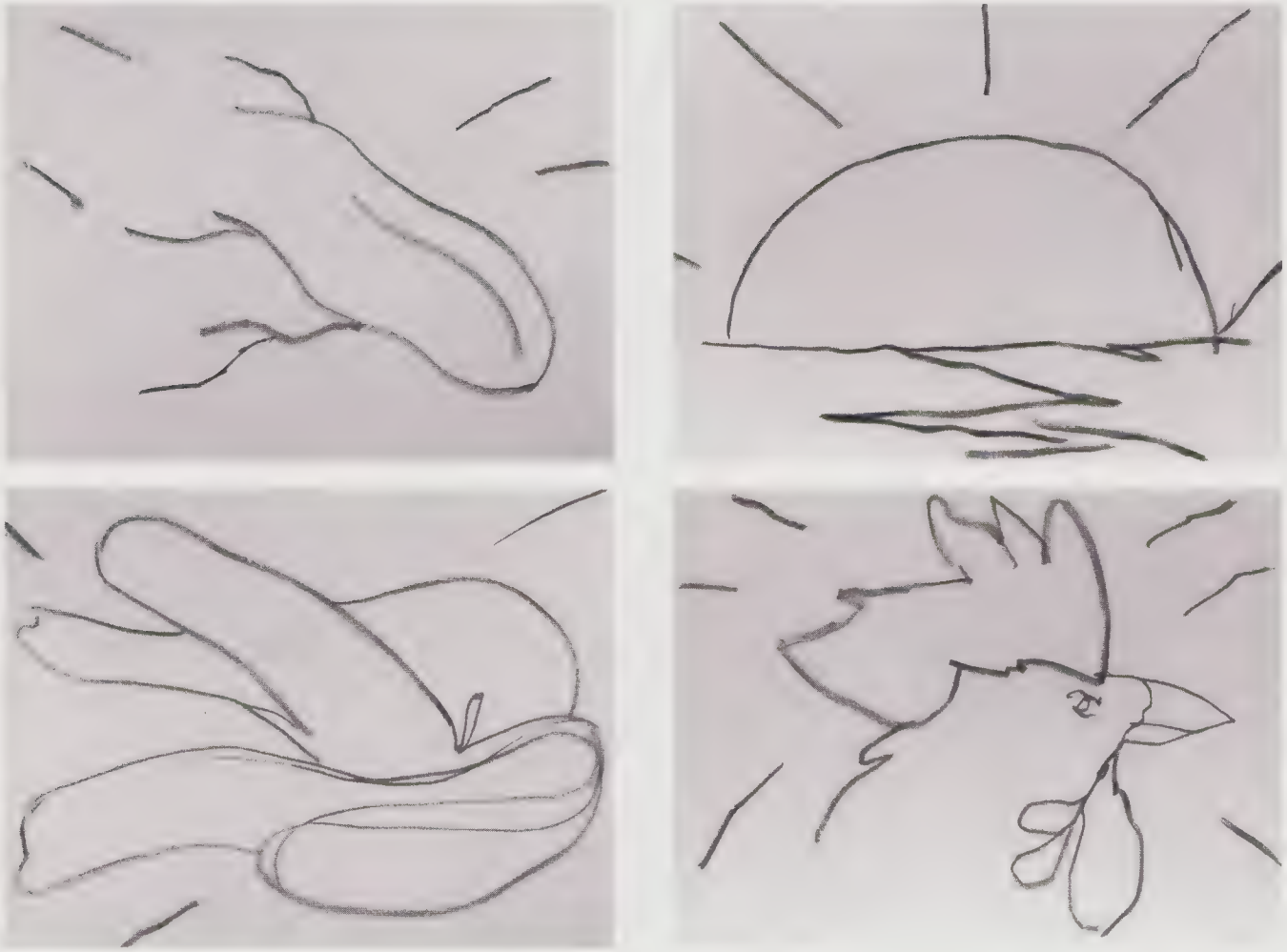
The Italian overtones in Broad's work are immediately apparent, but while the stylistic suggestions which he has incorporated from his admired artists lend an archaic air to his work, the potency of his imagery and his ability to handle the sculptors' basic vocabulary of forms in space, makes them part of his own creative armoury, and so saves him from any accusation of undue influence.

What he *has* taken from these masters is the high seriousness of their approach, both to matters sculptural and to the equally demanding matter of meaning in sculpture. 'In my sculpture I hope to indicate the fragility and vulnerability of existence — the unknowable quality of objects and their fugitive appearance.' Broad is a deeply thoughtful artist whose disquiet about the present state of the world and man's place and responsibilities within it, avoids overt, and so trivial, expression. Rather he presents his message symbolically, his conjunction of images striking at comprehension carried on beneath the level of conscious understanding or interpretation.

The two works included in this exhibition, *The Good Earth*, and *A dog looks at a still-life* point this up. Explication is possible but the viewer's alert contemplation of each work will reveal as much, and in fact, as many layers of meaning as s/he is capable of perceiving.

Graeme Sturgeon.

Bill Brown



Drawings For Sun Tung Fowl
Ceremony I 1985
Photo: John Delacour

This painting is quite different to the pictures for which Bill Brown is most often admired — his very pure linear abstractions. Linear it remains, but this is a highly "impure" work, surrealist and literary in its origins.

The artist says that the painting originated in an arbitrary group of words: SUN TONGUE FOWL, which was a misremembering or mispronunciation of a Chinese sign he had noticed somewhere. Like a phrase from a pop-song, the words recurred in his mind, and fascinated him for their abstractness and irrationality.

He decided to let the configuration generate a picture: to let it work for him as the verbal equivalent of a Rorschach blot. In the act of painting, his intuition balanced the equation by producing the composite sexual symbol at the lower right of the picture — an hermaphroditic object, both phallic and clitoral.

Occupying the position it does, before a sun emerging from the sea, this object can be seen as a Freudian revision of Botticelli's Venus rising from the waves. The symbol of love has become something totally sexual and undifferentiated.

This and the other symbols of the painting have now assumed a tensile and productive relationship. Everyone will notice the diagonal connections, of sun and rooster, and tongue and sexuality. The lateral arrangement, sun and sexuality opposed to tongue and rooster; is more intuitive, but like genuine dream imagery, is not intellectually devious. I only want to suggest that the tongue's role is far from an arbitrary one, but is the key: among the words SUN TONGUE FOWL it is only the position of this word which is really problematic and so would have caught the artist's interest.
Roosters and tongues announce, challenge, order. Tongue means speech, and according to recent philosophers like Gilbert Ryle and Maurice Merleau-Ponty, speech and thought are the same; all thought is really speaking to oneself.
Now I am reminded, looking at this tongue, this symbol of speech and thought, of the Dylan Thomas poem which begins, "The hand that signed the paper felled a city", in which numerous destructive things are done by "a hand". The hand is power, detached from other faculties, and the poem is about the dehumanizing effects of fragmentation. It is about a role, or an ability, taking over, dominating, and destroying. Such reductiveness, or fragmentation, is associated in the painting, too, with aggression; it has sided with the rooster's beak that threatens the frail clitoral capacity for joy, where it lies basking.
A painting, like a poem, though it has content, must also live in its formal, physical properties. Both forms live most fully when the content and its expressive tactics are appreciated together. This painting holds our interest in its physical dimension. One can point to the rhythmic, very conscious application of the background pigment, to the vitalizing tensions, precariousness and contrasts amongst all its placements and touches, to the minimalist efficiency of the realization. The painting lives its own philosophy: it is not fragmentary, but has combined both content and sensuality, intuition and discipline.

Robert Gray

Brad Buckley

Recollection Is An Elemental Phenomenon
1985
Scaffold, wood, video, sound, neon text, light
360 x 900 x 900 cm

Every culture has its burial grounds. In our culture, we tend to drive past large cemeteries enroute to or from the city, passing smaller ones in the provinces. Occasionally we may find ourselves walking past a cemetery, and given the proper circumstances (weather, time to spare) we may wander in to have a look.

The gravestones are engraved with names, dates, sometimes a phrase about the deceased or an inspirational passage. A departed life is physically marked by a stone that endures. For those who knew the deceased, the stone can trigger a rush of images and emotions. For others, its presence is purely rational.

Historically, sculptural monuments have marked not only people, but events and deeds as well. This is the tradition that Brad Buckley questions and explores in his newest installation "A Piece For Francis." In this work, concrete symbols (a fallen column, lightening bolt and face with an electronically "live" eye) physically mark a memorial space, creating a kind of metaphysical monument for Buckley's recently deceased father, Francis James Buckley.

These objects bring to mind Plato's dissociation of object and idea. They are arbitrary symbols drawn from an infinite vocabulary of objects that represent the idea of remembering a man, who, like all men, led both a physically public and emotionally private life.

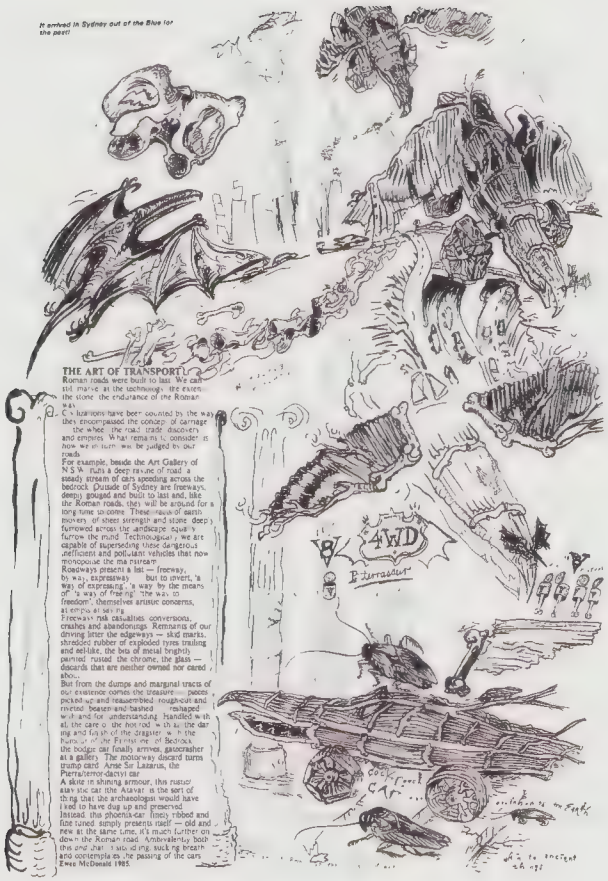
The artist's rift between a rational and a highly emotional approach to his father's death is articulated through the use of two texts. One, a telegram to Buckley's father, reveals some of the man's inner workings. The other, a barely audible tape of the words "time gentlemen please" suggests the ephemeral quality of all life. Even texts, however, with their ability to imitate or describe emotions, fail to fully express them. Words can, at best, approximate or signify what is felt.

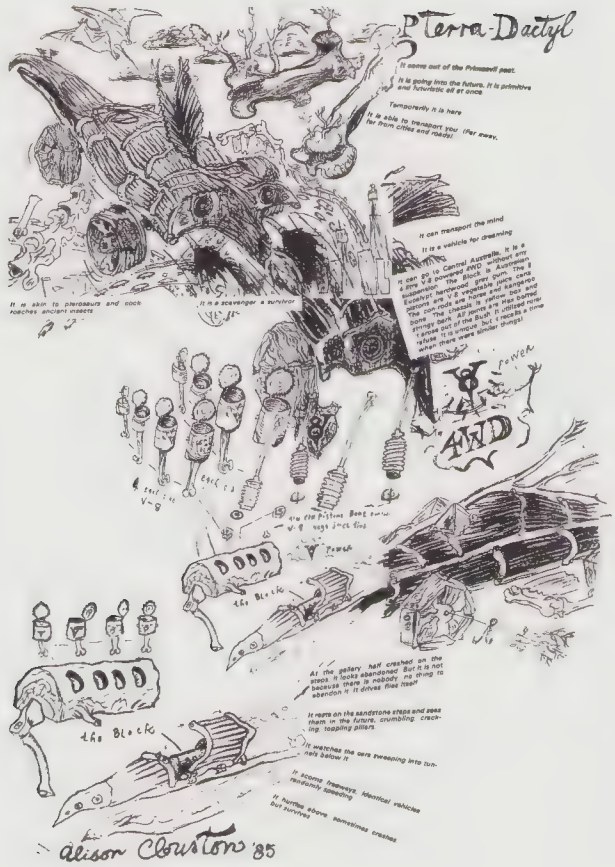
In *Approaching The Subconscious* C.G. Jung writes, "A symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us...It has a wider 'unconscious' aspect that is never precisely defined or fully explained. Nor can one hope to define or explain it. As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason...We constantly use symbolic terms to represent concepts that we cannot define or fully comprehend." Jung believes, then, that an artist uses symbols to help him mean more than he actually says.

In this piece, Buckley uses symbols to call his own beliefs into question, beliefs about the given order and the limitations of monuments, language, art. Theatrical lighting and symbols (the structures, the staring eye, texts and sound) create an experience similar in some ways to the experience you might have while wandering through a cemetery: Staring at a stranger's gravestone, you suddenly realize that this object represents a life lived. Buckley also approximates the more intense dichotomy felt by those who stand looking down at a piece of stone that now represents the entire public and private life of a loved one.

Bob Morris

Alison Clouston


It arrived in Sydney out of the Blue for the past!
THE ART OF TRANSPORT
Roman roads were built to last. We can still marvel at the technology that evens the stone, the endurance of the Roman way.
Civilisations have been counted by the way they encompassed the concept of carriage — the wheel, the road, traffic, discovery and empires. What remains to consider is how we in turn, will be judged by our roads.
For example, beside the Art Gallery of N.S.W. flows a deep ravine of road: a steady stream of cars speeding across the bedrock. Outside of Sydney are freeways, deeply gouged and built to last and, like the Roman roads, they will be around for a long time to come. These masses of earth movers, of sheer strength and stone deep furrowed across the landscape, signify furrows in the mind. Technologically, we are capable of superseding these dangerous, inefficient and pollutant vehicles that now monopolise the mainstream.
Roadways present a list — freeway, by-way, expressway — but to invert, 'a way of expressing,' 'a way by the means of' 'a way of freeing' 'the way to freedom', themselves artistic concerns, attempts at seeing.
Freeways: risk casualties, conversions, crashes and abandonings. Remains of our driving litter the edgeways — skid marks, shredded rubber of exploded tyres trailing and telltale, the bits of metal brightly painted, rusted, the chrome, the glass — discards that are neither owned nor cared for.
But from the dumps and marginal tracts of our existence comes the treasure — pieces picked up and reassembled, rough-cut and riveted, beaten-and-bashed, reshaped with and for understanding. Handled with all the care of the hot rod with its late daring and finish of the dragster with the humour of the Flintstones of Bedrock, the bodgie car finally arrives, gaucrather as a gallery. The motorway discard turns trump card. Arise Sir Lazarus, the Pierra/terror-dactyl car.
A skink in shining armour, this rusted stainless car (the Alanar is the sort of thing that the archaeologist would have liked to have dug up and preserved. Instead, this phoenix-car, finely ribbed and fine tuned, simply presents itself — old and new at the same time, it's much further on down the Roman road. Ambivalently both this and that, standing, sucking breath and contemplating the passing of the cars.
Ewen McDonald 1985.
4WD
Pterrasaur
COCK CAR


Pterra-Dactyl
It seems out of the Primordial past.
It is going into the future. It is primitive and futuristic all at once.
Temporarily it is here
It is able to transport you far from cities and roads!
It can transport the mind
It is a vehicle for dreaming
It is skink to pterasaurs and cock roaches, ancient insects
It is a scavenger a survivor
4WD
Lover
the Block
At the gallery, half crashed on the grass. It looks abandoned. But it is not because there is nobody nothing to abandon it. It drives itself
It roams on the sandstone steps and pass them in the future, crumbling cracking, toppling pillars
It watches the cars tweezing into tunnels below it
It scorns freeways. Identical vehicles randomly speeding
It hurtles above, sometimes crashes but survives
alison Clouston '85

Peter Crocker

Penetralia
1985

The work of Peter Crocker has always followed an eccentric and highly-personalised course. From an early interest in photography his art tended to concentrate more and more on sculptural installations incorporating both 'found' objects and highly-finished artefacts in wood, lead and mixed media.

In his show, *Magic Bodies* at Artspace, Crocker used items of food, juxtaposed and transformed in unusual and humorous ways. Melons, cucumbers, loaves of bread all clustered together in tight little colonies, as though they possessed a kind of collective intelligence. Cucumbers in bondage acted as wry sexualised images, perhaps playing on the sensuous element held in common by both eating and sex.

In one work a purple ladder — a cucumber placed on every step — was apparently menaced by a horde of loaves, all coloured in with graphite so as to resemble lumps of lead. The illusions worked on several levels: the conscious social organisation of inanimate objects; vegetal matter disguising itself as metallic and the consequent illusion of weight; and the "magical" transformation of everyday objects into bodies imbued with a type of latent energy and sexuality, by means of placing them in unconventional spatial relationships.

The terms Crocker used to comment on these works were alchemical. This shouldn't imply too great a stress on the end result (amateur alchemists like Strindberg tried to transform excrement into gold!), but rather on the act of *transformation* itself. In other words, when we look at such pieces, we are intensely conscious of the action of creating vital relationships, even as we examine the finished objects for sexual or humorous metaphors. This inculcates a visual poetry of the everyday that the skills of the artist/alchemist assist in unveiling.

For his next show, *Penetralia*, at the Garry Anderson Gallery, Crocker developed this idea of magical transformation while abandoning the theme of food. This time, long thin phalluses stretched from the floor to ceiling, and grey, smoothly-polished stools sat around with red, amorphous shapes perched thereon. In the corner lay a leaden grid, surmounted by a stone again suggestive of a kind of atavistic impulse emerging from inanimate matter.

It is this style of work that Crocker has been pursuing in *The Enigmas*. Only now, the very sensuous process of crafting such indeterminate objects has been embodied in a series of snake-like forms — at once material and gestural, animal and vegetable. The presentation of the work has also developed a more theatrical aspect, as though these writhing shapes are performing in a kind of arena: a scenario that may remind viewers of the slug creature in *Eraserhead* performing in the miniature theatres of cupboard and radiator.

As always with Peter Crocker there is something comical about this theatre of free-form becomings and disparate couplings. There is a continuing concern with themes of mutability and symbiosis in the work. His is ultimately an art, both spiritual and sensuous, that refuses to take itself or the commonsensical certainties of the material world seriously. Objects pretending to be gestures, vegetables imitating animals: this constant process of metamorphosis is what makes Crocker's art so distinctive and so distinctively surprizing.

John McDonald

Quegli Ultimi Momenti

Quegli Ultimi Momenti

1: "IN QUESTO PAESE DOVE I NOSTRI RICORDI NON CONTANO, MA SONO TUTTO. QUI, DOVE CI RUBANO IL PASSATO MENTRE DISTRUGGONO, LENTAMENTE, IL NOSTRO MONDO SORRIDENDO."

Quegli Ultimi Momenti è un progetto comunitario che utilizza vari mezzi audiovisivi per descrivere le esperienze di una fittizia famiglia italiana nella lotta anti-fascista durante la seconda guerra mondiale e le successive esperienze da emigrati nell'Australia del dopo-guerra. La storia drammatizza i parametri delle esperienze degli immigrati in Australia, e fa un parallelo fra la lotta anti-fascista in Italia durante la guerra e l'attuale movimento di protesta anti-nucleare in Australia.

2: "A VOLTE PENSO CHE QUESTO 'PARADISO' NON POTEVA ESSERE ALTRO CHE UN SOGNO FATTO NEL MEZZO DEGLI ORRORI DELLA GUERRA"

La politica multiculturale recentemente introdotta in Australia è venuta incontro al malcontento degli immigrati. Per molti, multiculturalismo rappresenta una specie di lubrificante che tenta di raggruppare senz'alcuna distinzione tutti quelli di origine non britannica. Per altri, il multiculturalismo è uno strumento che permette agli immigrati di mantenere e sviluppare la loro lingua e cultura, partecipando su una base egalitaria ai cambiamenti della realtà sociale australiana.

3: "PUOI ANCHE VOLTARE LE SPALLE AL MONDO SE TI PARE. MA NON CREDERE REALMENTE CHE IL MONDO TI LASCERÀ IN PACE."

Per tanti immigrati, i recenti dibattiti sull'immigrazione, un aumento di attacchi alle comunità immigrate e a chi li appoggia nel mondo sindacale, per non parlare poi del fallimento della ratifica dei diritti alla terra degli aborigeni, dimostrano chiaramente la natura monocentrica della nostra società. Per gli immigrati, è questo monocentrismo che genera il razzismo e rifiuta di confrontarsi con la storia australiana o la natura policentrica del mondo contemporaneo.

4: "PIU'TI GUARDO E MENO MI RICONOSCO."

Essere immigrato ed 'etnico' è una realtà speciale da cui scaturisce una serie di paure particolari: una rituale mutilazione sociale, i traumi dello spostamento e dell'adattamento, ricordi svaniti di altre altre realta, il senso di colpa per il genocidio degli aborigeni. In 'Quegli Ultimi Momenti' riaffiorano i fantasmi di questi terrori, e ci confrontano con la confusione e la complessita della nostra etnicita vera e immaginaria, e ci permettono di lottare da protagonisti della nostra storia.

5: "CHE COSA TI DIRO QUANDO TI RIVEDRO? CHE PERFINO QUELLE DESCRIZIONI DELL'INFERNO CHE CI DICEVANO NELLE PREDICHE ERANO POCO A PARAGONE? DUE ANNI A PULIRE FORNI PIENI DI OSSA...AL MOMENTO IL FASCISMO NON HA SVILUPPATO LA TECNOLOGIA PER PAREGGIARE LA SUA FILOSOFIA. I CAMPI DI CONCENTRAMENTO SONO SOLTANTO PROTOTIPI PRIMITIVI DI QUELLO CHE IL FASCISMO VUOLE DIVENTARE."

Solo pochi sanno che la corsa alle armi nucleari fu iniziata dai Nazisti come logico sviluppo della loro politica di sterminio globale razziale, chiamato appropriatamente 'La soluzione finale'. Oggi, l'apice tecnologico di questo programma genocida, cioè le armi nucleari, e la base dei nostri sistemi di sicurezza globale, sistemi che dovrebbero assicurare la cooperazione pacifica di tutte le nazioni, razze e gruppi etnici.

6: "DOVRANNO COSTRUIRE DI NUOVO QUELLE FABBRICHE, O SARA LA TERRA STESSA LA NOSTRA FORNACE."

Durante le lotto contro il fascismo, i partigani svilupparono una nuova concezione della società: in risposta al fascismo, questi cercavano infatti di rendere democratico l'intero sistema sociale, garantendo l'eguaglianza razziale ed etnica, in modo da prevenire un olocausto ben più devastante.

7: "TANTI NON CREDONO PIÙ CHE LA GUERRA NUCLEARE SIA IMPENSABILE, MA PIUTTOSTO INEVITABILE, A CONTINUANO A COSTRUIRSI RIFUGI NELLA FANTASIA."

In questo paese siamo tutti aborigeni o immigrati, e siamo tutti minacciati da un nuovo olocausto. In questo paese dove continuiamo a dormire mentre i nostri letti bruciano.

*Citazioni dal testo di "Quegli Ultimi Momenti."

Dennis del Favero and FILEF (Federazione Italiana Lavoratori Emigrati e Famiglie)

Those Final Moments

Those Final Moments

1: "IN THIS COUNTRY WHERE OUR MEMORIES MEAN NOTHING BUT ARE EVERYTHING. OUT THERE, WHERE THEY ROB US OF OUR PAST AS THEY SLOWLY TEAR OUR WORLD APART WITH A SMILE."*

Quegli Ultimi Momenti is a community art/media project which depicts the experiences of a fictional Italian family during the anti-fascist struggles in Italy during World War II and the family's subsequent immigrant experience in Australia. The story dramatizes the parameters of migrant experience, the parallels between the anti-fascist struggles in Italy during the war, and the contemporary anti-nuclear struggles in Australia.

2: "SOMETIMES I THINK THAT THIS 'PARADISE' IS A FANTASY I DREAMT DURING THE HORRORS OF WAR."

Migrant grievances have recently found a response in the policies and programs of Multiculturalism. For many, this Multiculturalism is a kind of social grease which tries to unite as identical all those whose origins are not British. For others, it is a channel by means of which migrants can maintain and develop their own languages and cultures, participating on an equal basis in changing Australian ethnic and racial reality.

3: "YOU CAN TURN YOUR BACK ON THE WORLD IF YOU LIKE. BUT DO YOU REALLY THINK IT'S GOING TO TURN ITS BACK ON YOU?"

For many migrants, the recent debates on immigration, the upsurge in attacks on migrant communities and their supporters in the Union Movement, let alone the failure to ratify Aboriginal Land Rights, clearly demonstrate tho monocentric nature of our society. They believe that it is this monocentrism which generates racism and refuses to confront Australian history or the multicentric nature of the contemporary world.

4: "THE MORE I LOOK AT YOU THE LESS I SEE OF MYSELF."

Migration and ethnicity are special kinds of experiences arousing a distinctive set of terrors: ritual social mutilation, traumas of displacement and adjustment, lost memories of other worlds, the guilt of aboriginal genocide. In *Those Final Moments* the ghosts of these terrors come to life, confronting us with the confusion and complexity of our own real and imaginary ethnicities, allowing us to struggle as protagonists of our own history.

5: "WHAT WILL I TELL YOU WHEN I SEE YOU? THAT EVEN THOSE DESCRIPTIONS OF HELL WE HEARD IN CHURCH COULD NEVER COMPARE? TWO YEARS CLEANING THOSE OVENS OF HUMAN BONE...AT THE MOMENT FASCISM HAS NOT DEVELOPED THE TECHNOLOGY TO MATCH ITS PHILOSOPHY. THE DEATH CAMPS ARE ONLY PRIMITIVE PROTOTYPES FOR WHAT FASCISM MEANS TO BECOME."

Few realize that the race to develop nuclear weapons was initiated by the Nazis and was a logical extension of their policy for global racial and ethnic extermination, aptly named The Final Solution. Today, the technological apex of this genocidal program, namely nuclear weapons, is the basis of our global security systems, systems which are meant to ensure peaceful co-operation of nations, races and ethnicities.

6: "WILL THEY HAVE TO BUILD THOSE FACTORIES AGAIN, OR WILL THE EARTH BE OUR FURNACE."

During the struggles against fascism members of the Italian Resistance developed a new conception of society. They were seeking to ensure racial and ethnic equality in the process of democratizing the entire social system, in the wake of fascism, so as to prevent an even more devastating holocaust.

7: "MANY, NOW BELIEVING THAT NUCLEAR WAR IS INEVITABLE RATHER THAN UNTHINKABLE, BUILD SHELTERS IN THEIR FANTASIES."

In this country we are all either aboriginal or migrant, sharing the common threat of a new holocaust. In this country where we continue sleeping while our beds are burning.

*All quotations are from *QUEGLI ULTIMI MOMENTI*

Dennis del Favero and FILEF (Italian Federation of Migrant Workers and their Families)

Margaret Dodd

The Gloomchaser's Club

Re The Port Pirie Gloomchasers Club 1937

This work and the other *Gloomchasers* pieces are concerned with the appearance in the Australian landscape of traditional forms of popular British theatre which were being enacted all over Australia by enthusiastic amateur theatrical groups.

The *Gloomchaser's Club* formed in Port Pirie South Australia in the thirties under the leadership of the local piano teacher, who had a background in theatre and operetta. He also taught the group guitar and dance. The members were young people, some children and a few older people. Their costumes were home made, the materials being bought in Adelaide. Practices were held in various 'lodge' halls, Oddfellows, R.A.O.B. etc.

The performances in the Port Pirie Town Hall included several items from a selection of traditional pieces called 'Gypsy', 'Hawaian Guitar', 'Grecian', 'English Minuet', 'Waltz Ballet' and 'Trees and Flowers'. These were set to the music of composers such as Beethoven and Grieg played by a chamber orchestra who came from Adelaide for the occasion. These evenings were a great success and the group toured the nearby inland towns.

The Port Pirie economy was and is based on the B.H.P. smelting works, and in those days a pall of leaden fumes often hung over the town. The port was still used by commercial sailing ships taking primary produce from the mid north of South Australia.

The landscape is a dry flood plain with low saltbush, backed by the southern Flinders Ranges. Desolate, and beautiful.

The town is dominated by the stacks of the smelters and is now separated from the coast by piles of tailings from the processing of uranium ore from Radium Hill. These have recently been surrounded by cyclone and barbed wire fencing.

The need for cultural activity in a specially alien environment, the yearning to transcend the isolation and ordinariness of life in a lonely, essentially colonial outpost, led to this particular artistic expression. It is the poignancy of this that interests me.

RE PRESENTING THE STUDIO

Presenting the Studio

A portable, modular laboratory dedicated to the perpetuation of art under difficult circumstances. As an architectural framework, the Studio has been designed and constructed for 'functional' adaptation to a multiplicity of uses, abuses, locations and contexts: for conversion to e.g. camera obscura, painter's studio, performing space, shop window or art gallery. As a 'productivist' frame, the Studio can be subjected to a regime of productivity increases by recycling its products within a process which converses its own disposability.

Re-presenting the Studio

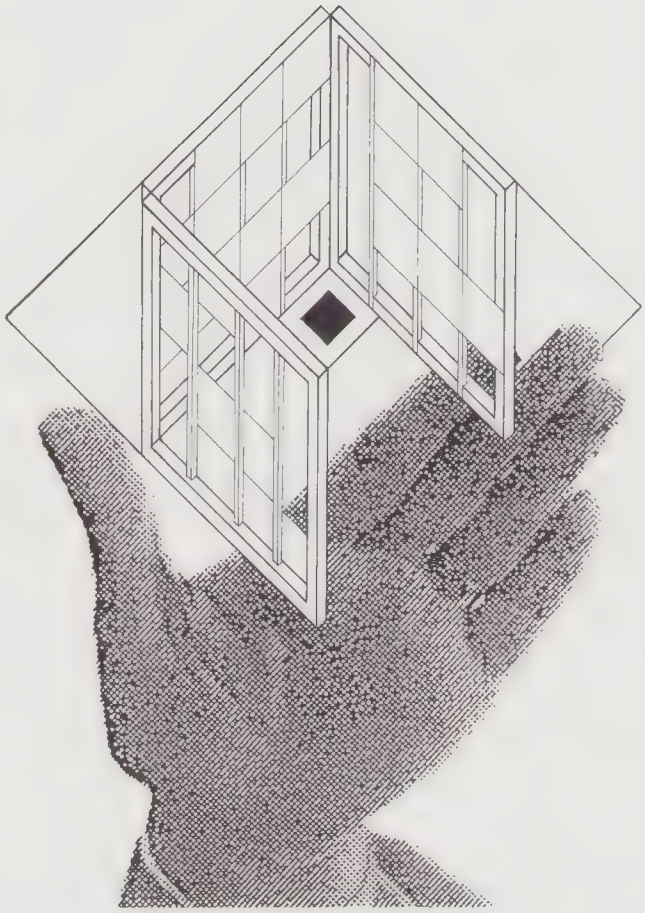
For the duration of this Exhibition, its primary function is to explore the reversible logic of 'production' and 'exhibition' i.e. the simultaneous articulation of the Studio as a site of 'exhibition' and the Gallery as a site of 'production'. The permutations of this logic are conceived as a process which can be staged. As a "Stage" the Studio/Gallery may be presented to an audience directly and/or re-presented by means of photographic documentation. Upon this stage the interdependence and reciprocal articulation of painting, sculpture, architecture and their mediation by photography can be reconstructed and deconstructed — e.g. the transference of easel painting to architectural (mural) painting and vice-versa.

"Representing the Studio" is best described as a conceptual scenography of allusion, quotation and appropriation, variously minimal or baroque in the order of its development. Within its frame, the fragmentary conjunctures of "modernity" are reviewed as "Revue", while re-citing, reinterpreting and recontextualising their play of historical and institutional meanings. The studio is accordingly intended to develop the possibilities of a discursive and allegorical mode of art in which:
a. the question of "art" appears and disappears like so many props within an obsolescent logic of presentation.
b. the question of "authorship" appears and disappears like so many actors within an obsolescent logic of production.

Given the modular logic of the studio, the grid of painting and the serialism of production, the resolution of "finish" is of less consequence than the provisional articulation of scenes within a sequence of endless substitution.

Quotation, Appropriation, Parody (sic, sic, sic)

As tactical devices, these may be deployed within the integrated regulation of discourses which functionally define the parameters of the Institution. Such devices which have their moment in the exchange of value from context to another, may simultaneously rupture and restore the reified conventions which "authorise" authenticity. For the purpose of this work, the practice of appropriation is approached only partly in terms of the procedural, stylistic and iconographical aspects of for instance, painting which as a form of mimicry, implicitly sanctions the autonomy of art.



Re Presenting The Studio

The device is therefore also redirected at redefining the boundaries (of expertise, specialisation, propriety etc.) which distinguish the practices of the artist, the curator, the art historian, the art critic etc. By selectively collapsing the boundaries between for instance the artist as producer of objects and the curator as stage manager of ready-mades, the possibilities for a reflexive, critical and engaging praxis reemerge.

Michiel Dolk

Bonita Ely

A Strategy

The installation draws principally upon the environment of the Murray River as a conceptual vehicle, embracing this specific, parochial locality into a mesh of broader context.

The floor piece "Homage", could be seen

PROTOTYPE SACRED RELIC PROOF SPECIMEN

... or, that tediously intractable Object...

The work on paper could be seen to be describing, dissecting, potentialising, analysing, contextualising, labelling, documenting, interpreting, paraphrasing, quantifying, suppositions, associations, propositions, innuendos, precedents...

TEXT MIND...

OBJECT AT FOOT...

Bonita Ely.

Lise Fløistad

Alter: My House
1985
Photo: Brad Buckley

"Alter my House" is not a gratuitous play on words and images, it is significant that the artist has chosen to spend time considering titles as an important component of the work itself. Until recently her practice was dominated by a craft approach to fibre. Moving towards a conceptually initiated sculptural process has been greatly assisted by the consideration of titles to clarify the structure of meaning and pare down the superfluous. The textiles experience on the other hand provides a valuable key to the use of colour and texture.

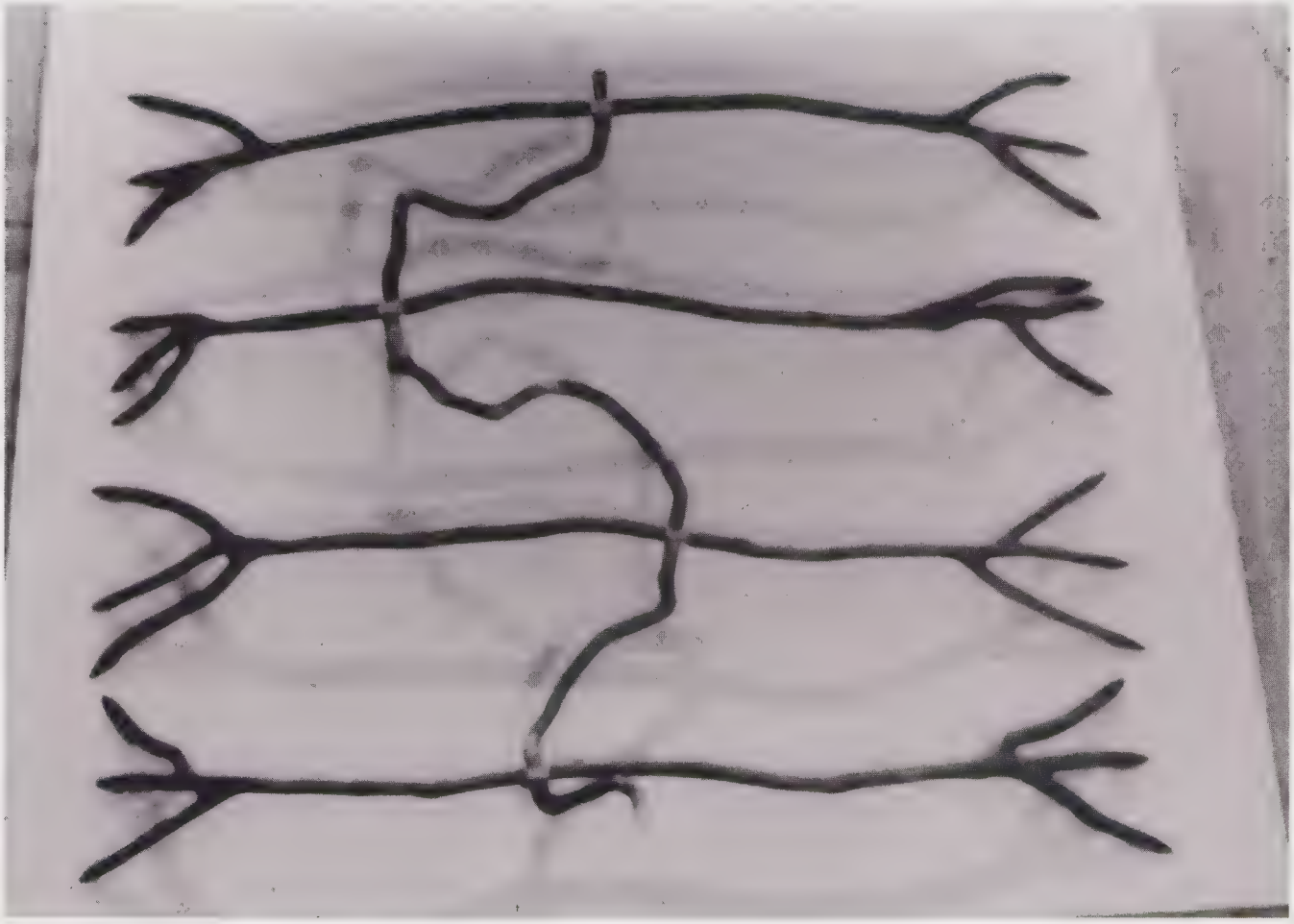
Fløistad has lived in many places since her childhood including India, Spain, Scandinavia and the U.S.A. The contrast between the richly sensual decorative qualities of Spanish catholicism and the mysteries of India with the restrained lutheran ethic of Norway provides another clue to the careful balance which is at work between these polarities in her sculpture.

Since arriving in Australia she has consistantly used the image of the house. At first it took on the vivid celebratory appearance of a temple decked out for a festival. Later it was reduced to a simplified symbol for House. The presence on this shape of stunted legs at each corner gives the clue to its Norwegian origins. This building has the basic shape of a pragmatic shelter for man and beast. To gainsay this shape however she has applied gold paint which converts the form to some apparently sacred function. The house is being used as a metaphor to bridge aspects of location and the self. It is understandable that her nomadic past has prompted her to view the home as a portable symbol of self identification rather than as a permanent structure of bricks and mortar. In this sculptural installation the house is taking wing, flying off at a rakish angle. The image of self also exists as a simplified cut out of a figure which has various possible readings. The head is shaped like a home and turns to look at the winged house which may be fleeing or setting off on a mission like Noah's dove. The body is shaped like a curved sacrificial dagger plunged into the sacremental centre of the altar which provides the structural support for the composition. Facing the altar is a small empty gilded shrine, another house shape but this time standing noticeably vacant awaiting the arrival of the necessary icon or spirit or affirming its absence in material form.

The materials are mostly found objects assembled and rearranged providing an element of chance to enhance intuitive processes. She then applies colour and texture which not only unify the formal structure of the work but also transform their meanings. The use of colour in sculpture has come a long way from the purely formal uses of the 60s and now reintroduces affective values such as those used by medieval sculptors and Asian artists up to our own times. Colour is used here symbolically and expressively. Layering colour or in this case gold leaf over otherwise recognisable objects produces an ambiguity in our assumptions about those objects. Gold for example may be seen as symbolising permanence and value yet it also exists as a superficial skin, the gilt on the Gingerbread. Floistad has intuitively manipulated these layers of meaning to produce a complex autobiographical allegory which looks at the possible future rather than celebrating the certain past.

Anthony Bond

Ian Gentle



Lowlife Trophy Room (detail)
1985

The recurrent use of the terms "lowlife" and "trophy" in the titles of works made by Ian Gentle reflect the depth to which symbols and analogies operate within the work, and the consistency of the issues presented.

When a viewer enters the environment of the work he is usually conscious of profound unity, though separate and discreet elements occupy the space. This state is accentuated by the use of a variety of media including visual projections and audio recordings.

By way of description; 'lowlife trophy room' occupies a rectangular space which is entered at a specific point near the right hand end of one of the long walls.

Within the space there is a tension produced by careful use of voids. There are three major elements:

> the trophy; a primeval sculpture made by fusing shaped gum branches to form an elongated animal-like mouth, mounted and sharply lit on the wall to the viewer's right;
>
> an animated projection which shows the artist's bird and animal feet sculptures constantly moving upwards is screened on the opposite shortwall. This is superimposed by a curving black and white headless snake image, which looks like the alternate white lines in the centre of a roadway;

The space is also occupied by opposing sound recordings. With the projection is a recording of feet moving on the ground, squealing vehicle tyres, animal screams and the sound of a fire raging. Beneath the trophy, the sound of high pitched nervous laughter is played. As a result of the juxtaposing of these elements, the atmosphere is charged with emotion and question.

By way of meaning, the work exudes a multitude of dimensions of interpretation. However, the basic question in this work, as with many of Ian's installations, is related to the quality of man's relationship with other living beings, both human and animal. The name itself suggests the feeling of the artist towards this relationship when the terms "lowlife" and "trophy" are considered cynically.

Ian is not, however, mocking these relationships in an attitude of careless annoyance. He beckons the viewer to consider at length and depth the whole structure of these relationships as he has done before.

Mankind, it appears, is the only form of life which has developed the capacity to mame, destroy, diminish or annihilate other forms of life and even those of the same species in conscience-less acts of brutality. The human race has come to enjoy these pleasures with such extremes that memories of the acts are maintained by carefully adorning their lairs with expensively prepared trophies. The innocent relationships of those at the mercy of these acts are disfigured and crippled.

What is lowlife?

Thank you to Kathy & Elizabeth Vogen for editing, sound & playing dead. Also ESTC & SCA, Bonnie, Chris & Gareth

Richard Goodwin

Three Headed Imbroglio
1985

This installation invokes an autobiography in spectral form. The past rises up in a procession of reincarnated selves to confront the artist. It is at once a judgement and a poignantly tender exposure of hidden frailty. The theme was initially conceived in response to a scene from S. Rashdies' novel "Midnight's Children" where three childhood friends rise up out of the field to confront the narrator with his own past.

Three scarcely defined life sized heads loom up confrontingly, suspended from above by wires from the ceiling and supported below on mechanical wire frames. Behind the figures is a bird of omen and then a procession of manifestations of earlier selves emerge through a portal made from two panels of drawing. From the front these panels show architectural facades (typical Sydney Victoriana) with a glimpse to one side of water, not a pretty Sydney cove but some more ancestral memory of dark lagoons.

Viewed from behind there is a contrasting view of vulnerability. The figures seem to grow up out of the ground and grope their way towards the open portal. The panels on the reverse show awe inspiring landscape with surging waters and turbulent sky. The figures are visually connected by swirling drapes of canvas suggesting a torrent of water. The eye is carried upstream with the figures with the inevitability Michaelangelo achieves in "The Last Judgement".

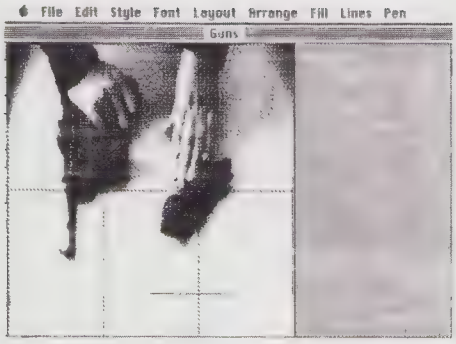
All the figures are constructed out of bundles of whitish second hand clothing. His use of cloth dates back to 1974 in London when he made life size puppets to use in performances. The clothing carries the imprint of its previous wearers and brings a gratuitous history of its own to enrich the associative aspects of the sculpture. It also carries with it other references such as swaddling, winding sheets, mummification and hospitals. At another level it is a very low tech: medium which has a high degree of accident built into it. Goodwin has a history in Architecture and a facility with design and material manipulation. So an informal medium must help in distancing his more creative activity from his graphic skills. He is aware of the elements of kitsch that can creep into the use of costume to create figures and enjoys the vigilance which is necessary to keep himself on the right side of that dividing line.

The installation is site specific in that it has been evolved from an initial concept to fit the space allocated in the Art Gallery of New South Wales. As with many of his works it is attached to the architecture as well as being designed to occupy the space precisely, providing optimum views from ground and lower ground floors. The linear direction of the figures is bisected by the panels which form the portal thereby creating a cruciform which more emphatically orients the piece in its space. As the artist intends we see the group of figures as one entity existing in a flow of time. The duality of the work is revealed only on passing beyond the panels and looking back from the rear. It is a compelling view of human facade and the suppressed history which constitutes all our vulnerable interiors.

Anthony Bond

Nigel Helyer

Preaching To The Converter, (detail of maquette)
Credit: Computer image generated by Emile Rasheed, Sculpture Department, Sydney College of the Arts.



Preaching to the Converter, (detail of castings) & (detail of maquette)
Computer image generated by Emile Rasheed, Sculpture Department, Sydney College of the Arts.

Innocent visits Grim-Laugh-VestigeTown and leaves disappointed...

"I've seen the mud, the axe, the mythic boats, the toy lead crown, the men of straw...I've seen them all before, this is games and picture books of History, set up. Who would be so kind, to make this Luna Park of clowns and constellations, who is it that was so thoughtful and built these mud-mache cities for my friends and I? Someone knows that I have a book of games and old pictures in my head and here they are, made. Where do I pay so I can enter and play? For a while these 'once apona' things look real and gay and then...the mud cracks and falls, the topsy-turvy crowns are sharp and ugly, the boats and guns are heavy and do not move, the clowns and elusive jesters hide behind walls and I cannot touch. The towers are just pretend, the boats are messages across time but I cannot touch them either. This is not as it should be. I look and look, these are props of fun but do not make me laugh. They are deserted relics, not real, from faraway they beckon with promises of stories and funny jokes, but, up close, they are big and heavy, they do not move, they are silent. They are no longer fun. They are empty stories, deserted cities...I thought someone would come and play in this place, but there is no one here. The children have left, everything is crumbling. The work of building stories was hard but who can tell how it was made and why?"

The boy Innocent speaking about the place called Grim-Laugh-VestigeTown from the stories of *Material Experience* by Faux-pas Histoire.

As a critical response to Nigel Helyer's work, the above is no less then a fictional metaphor for a physical metaphoric fiction! He is the sculptor/storyteller who asks the watcher to enter the tale and record its material narrative. The cues in his work are literary, and therefore articulate and rational. The made elements act as specific, recognizable historical cues and seem familiar, even anecdotal. His metaphoric rationality depends on a particular political view of history, a kind of dialectical 'material-ism' that makes the objects and symbols of western evolutionary technology (Helyer's subject) and the power/knowledge that is indistinguishable from their meaning, engage in a bizarre master-slave relationship. The politic is like a fore-gone conclusion and pronounces history, and man in it, as guilty.

His sculpture is seductive and precocious at the level of surface play, volume, metaphoric absurdity and surprise but always from a position of 'critical distance'.[1] From this position he is able to bind a 'visual thinking discussion' to the wilful irrationality of very different materials and their physical relationships. These two elements — the ongoing political narrative and the material construction — emerge, each perversly fighting in order to dominate. The one element nonetheless informing the other. If the narrative is not called into didactic play, remaining undetected by the observer, then the physical and or the purely poetic elements of the work are still able to function independently enough to still make a catch. There are enough 'object clues' to allow for a popular tumble into the free area of pure jest built on parody and material 'curio-sity'.

In Helyer's representations, symbols are in conflict, there is a wager between what is historically 'known' because it is recognizable in his work, and the means by which this knowledge is represented through materials. Helyer's materials (some of which have been lead, iron, straw, copper and velvet) represent the *present* in terms of their actualness, their hard reality, and, in doing so, also act to reject the past as a false reconstruction. "It looks like an ancient scenario but it's really in the here and now...", let's go a bit further, perhaps it's not even a wise epistemological exercise to play with history anyway, it's full of booby traps and false conclusions ready made to be used as excuses for those who wish to conquer.

So why his interest in the poetic shadows of the mythic, the pre-rational, the struggling raw remnants of pagan worlds often contrasted by his fascination for the bright clinical discoveries of Natural History and Science? Is it the tired old twin of chaos/order, rational/irrational? No, there is nothing Hegelian about Helyer. His work escapes the foolish angst of a conviction to 'History', as well as it does the domain of the privatized. He does unmistakably address notions of 'History', but he does so in order to tamper, to make the 'given' of history into a perverse stage set of epic fables, at best understood as irrational wonders of interpretation and then to be left alone. For what is 'cultural meaning' when it is recognized that all History has been, in Helyer's own definition, 'malicious archaelogy'?[2]

In the present context, Helyer's work perverts a linear course of style- and place-ridden visual history by subverting it through physical metaphor and inventive juxtaposition. If 'art' could actually 'talk', if it could be a moving narrative and simultaneously a still instruction and yet provide a cutting political edge while being disguised as a traditionally grim folk-tale, with more than a touch of technology mirrored as the macabre, then, look here and tell Innocent to go home.

1. Helyer, N. Paper given at Power Institute forum on "*The British Show*". June '85. pg 5
2. Helyer, N. "Et Eritis Sicut Dii, Hot Dogma" Notes on work in 'The Common Earth Exhibition: Alive and Unfired.' June '85 *University of Tasmania Fine Arts Gallery*. Hobart.

Elizabeth Gertsakis

Christopher Hodges

The Romantic
1985

The various processes by which meaning accumulates around objects, and has power to transform them from the mundane to the ritual, is the motive for Christopher Hodges' recent work. This charting of meaning, and of the values meaning creates, is focused on the transition made by modernity from an enchanted to a disenchanted world. Once, the spiritual guarantees of meaning protected the dignity of objects, now the sign is significant because it is random and exploitable. These two poles stand at the limits of 'our' world, one whose modernity resides in the increasing fragmentation of ancient boundaries, and the elevation of the individual power to name at will.

At the junction of this process stand those objects whose power to impress has been eroded or rendered insignificant by the disenchanting effects of modern technology. The chair, which is a central graphic in Hodges' recent visual repertoire, is an object whose history is rich in metaphoric and formal variation, but which has largely been forgotten as an object worthy of representation in Fine Art. Hodges plays with the representation of the chair as an object which can indicate the pressure of modernity to flatten the meaning of familiar things. He turns the chair figurative and totemic, so that mythic references can accumulate. As a primitive object the chair is immediately invested with the ritual as opposed to functional power. It is a seat of authority, a pulpit from which to say, a four legged god of judgement. In 'Dreaming Chair' it seems as if something has just left the seat, but something still remains; a residue of white dots attests the presence of a departing spirit. The strength of this chair-spirit, its ability to convey an effect, resides in its figurative presence, and its half human, half animalistic manner. It is the figure of a chair-man who stands at the threshold of the representational — at the boundary of the modern and the archaic.

Hodges uses other devices to convey the presence of the mythological within the everyday. The archetypal couple, 'red woman-chair', 'blue man-chair', stand like remnants of a larger community which has set them adrift, or merely disappeared. It is as if they've appeared out of a larger mass, which has been progressively whittled away to reveal them within. They attest the power to transform one substance into another, an alchemical change of wood from tree-body to human-body. Pure red and blue paint acts like an alchemist's tool, unifying the whole object into a thing of new value.

While Hodges uses a rhetoric derived from primitive forms it is not in order to nostalgically reproduce the innocence of a lost past, or to revoke a bond with present day tribal art. A metaphysical value is not placed on the archaic as a form of truth, but instead it is used as a means to place the familiar in iconographic form. This indicates how much the chair (used as an index of modernity), has been reduced to purely functional limits. This reduction underlines a loss which is the ebbing away of ritualistic forces under the impact of modern technology.

Bodies inhabit Hodges' objects as beings whose presence is incapable of naturalistic representation. The body is rendered in the equivalent of a visual short-hand so that its force is compressed into a vigorous outline. This plays on a visual affinity with graffiti art and especially Keith Haring's work. In Hodges' figures there isn't the profusion and sociability present in Haring's paintings; his figures act more like outcrops, or as if in the process of their seating they have forever been set apart. These figures derive their effect not so much from an incessant communicative babble, as from feeling that they act like punctuation marks in a larger, absent language.

Pamela Hansford

Janice Hunter

Liar (Mother/Child series)
1985
Photo: R. Broad

Janice Hunter's *Mother/Child* series comprises twenty etchings and a performance, which are closely linked in that some of the slides projected are of the etchings, and many of the late etchings are derived through the construction of the performance.

This mutual exchange between image and enactment is characteristic of Hunter's work. Her performance *Rock the Dolly*, (1979) which considered the conflicts in fulfilling imposed roles on women, was associated with a group of etchings, *Identity Projections*, (1980) exploring similar issues. Similarly, the *Colonisation* series (1982), which started with a performance dealing with the search for women's history in Australia through their relationship with landscape, gardens and the ordering of their lives, led to a series of prints which in turn made a second performance necessary.

Although the issues dealt with are universal, Hunter raises them through confronting personal experiences. In this series, the mother, while herself a product of conditioning, is also aware of reinforcing old patterns. Hunter explains, 'I am attempting to define my relationship with my teenage son and my efforts to socialise him in a non-sexist way within a sexist society, where every argument I offer is in contradiction to attitudes of his peers, many of his teachers, and of course the media.' Her work is an attempt to express some of the responsibilities she feels and the conflicts that exist, while still hoping for a better male/female, mother/child future. She is aware that a certain amount of responsibility must be taken by women in the creation of the 'hero', and that 'the anti-sexist struggle attacks in each one of us what is most intimate and what seemed the most secure.' (Simone de Beauvoir, *Manifestoes, Actions*, New French Feminisms, Schocken Books, New York, 1981)

The etchings included here deal first with the mother's relationship with her son through the superimposition of their portraits of one another. These are followed by an exploration of the difficulties associated with the socialisation of a male child in attitudes to aggression and war. In *Patriarchal Lie 2, (Mother/Child series)*, for example, the son is shown in camouflaged combat suit, but is in fact exposed, vulnerable and uncamouflaged. In contrast, later prints are concerned with the practice of handing down what is inevitably a male culture, showing in *Liar, (Mother/Child series)*, for example, a seemingly harmless older man, dressed as a successful politician or businessman, whose influence is insidiously camouflaged.

The responsibility of the mother is reinforced in the performance, where in front of slides of the etchings interspersed with images of war-time *Womens Weekly* covers and advertisements, the mother as conscience and nurse slowly bandages her son's head and eyes. Voices are heard reading fragments of letters and diaries about recruitment, enlistment, rejection and imprisonment, alternating with excerpts of feminist theory offering alternatives.

The implications of the work as all facets are considered, is that accepted notions of pride in the aggressive hero can be questioned, as can associated notions of shame and humiliation for failure as that hero, and that it should be possible now to find the courage to try to make changes.

Grace Cochrane

Tim Jones

I Of The Storm
1982

Cavorting sea nymphs, mermaids perched on wave-splashed rocks and colonaded temples framed by fiery sunsets were the stock in trade of Victorian Royal Academicians and late 19th century romantic painters.

Indeed, their slightly ridiculous confections, complete with a moralising narrative, are still to be found in the vaults of the Australian galleries where they were stored 50 years ago.

Tim Jones' work sports not only all the above listed subject matter, but also several epic sea voyages, numerous heroic scenes and the odd disaster or two.

In the great tradition of epic history painting he is recreating a visual history of humanity which locates the sources of our Western tradition firmly in Greek philosophic and artistic soil.

Of course this is not a very surprising or original idea but it is a very fruitful one on which to base a series of paintings — for each viewer, confronted by these works brings with them substantial cultural baggage and is therefore primed to respond to these images.

In fact, the pictures work very much like triggers which set of a mechanism akin to race memory and flood the viewer with their accumulated cultural inheritance.

In a painting such as *Europe*, a woman, in a boat piled high with cultural baggage — a painting on canvas, jugs, a pyramid and a flag flaring out in the wind — wrestles with a Minotaur rising out of the waves.

The viewer must not only deal with the narrative, but also consciously note the historical art references and accommodate their own personalised reading of the works.

Sea Nymphs and Greek temples as seen in *The Sirens* are such loaded subject matter that we are inclined to build on the image that Tim Jones provides, fleshing it out with our own memories and associations.

He seems to acknowledge this process, for although the subject matter is in doubt it is nevertheless presented in a rather cursory manner. The work is on a small scale, the figures merely sketched in the atmosphere as suggested by a loosely painted mesh of brushmarks. They seem to act as a starting point rather than bombastically declaim themselves.

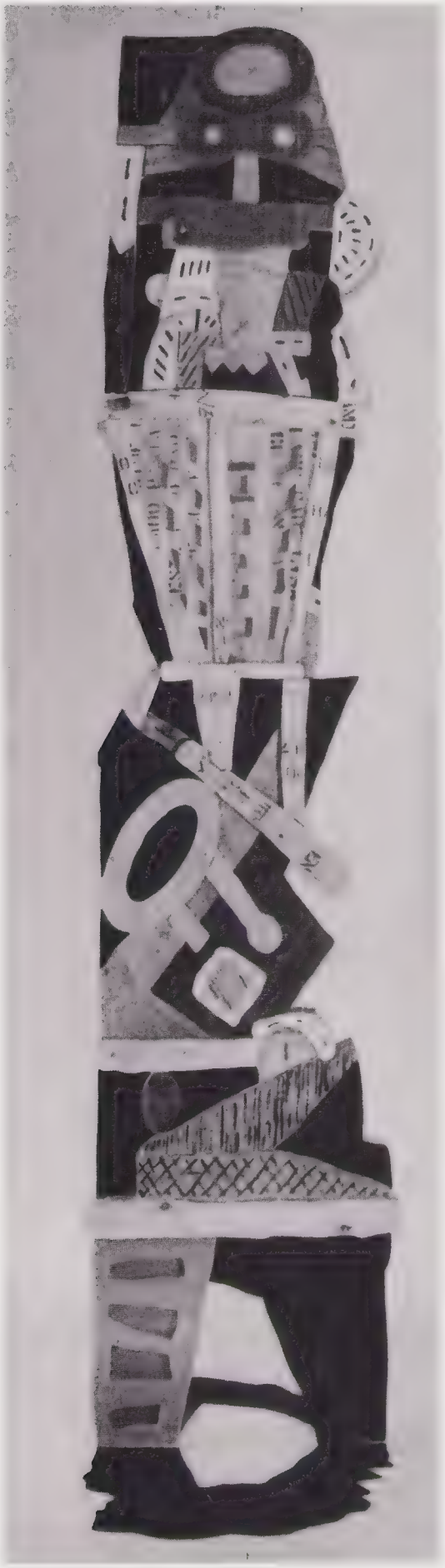
While it may seem pedantic to list sources and references, in this case it becomes almost obligatory. Picasso's paintings, surrealism, Philip Guston, de Chirico, symbolism, cubism, romantic painting, Turner and so many more, are essential to a reading of the works.

Tim Jones is like a chameleon reacting to the history of art by adopting stylistic details and building them into complex jigsaws. Consequently the images are at first sight rather odd, and the moods created in the pictures are disquieting.

But they do stay with you because of their ability to trigger a series of internal responses.

Ted Snell
(from *The Australian*, 16 April 1984)

Stephen Killick



Two Figures
1985
Photo: Jo Davidson

Stephen Killick's painted sculptures or, more appropriately, sculptural paintings (the artist prefers to follow through ideas as paintings rather than sculptures) are rich and elaborate representations concerned primarily with the human condition. The forms are presented mainly in low-relief, free-standing constructions and, more recently, in a quasi-two-dimensional style to be viewed from one particular point. They incorporate real and imaginary references, expressing physical as well as conceptual interests. These factors generate works of remarkable vigour as in the powerful and absorbing installation — *The history of the handshake*, 1984, included in the Second Australian Sculpture Triennial survey and now in the collection of the National Gallery of Victoria in Melbourne. As Killick's title suggests, this work brings to mind notions of altruism in addition to broader concerns affecting humanity generally, a theme that is taken up frequently by the artist.

Killick's working method is deliberate and unhurried at all times. His current studio, which forms part of a large warehouse adjacent to the Brisbane River in Kangaroo Point on the city's southside, has a simple and yet complex appearance. There, one comes upon a convivial world of colour, shape, pattern and form, reflecting the immediacy and profundity of his reactions to daily encounters. There are invariably a number of works in progress simultanously, which he may return to spasmodically. This approach is well-suited to Killick's sober temperament, facilitating expressional intentions and the continuance of a strong philosophical responsiveness. Objects present themselves not merely as material expressions of the perceived world but as vehicles designed to galvanize and intensify the viewer's participation psychically as well as to articulate something of the artist's feelings and perception — an art that is simultaneously illusive and allusive.

Killick's natural medium consists of a combination of papier mache and cardboard, although wood, by itself, has become increasingly a significant means of visual enquiry, painted distinctively in a broad palette drawn directly from the locale. The combination of various colours and gradations of colour, and of various systems of shapes influence each other repeatedly. The addition of regulated linear markings, rendered in staccato fashion, is a distinctive feature of the work, energizing and accentuating surfaces. This aspect of his expression, coupled with the multiplicity of anomalous shapes, creates a certain awkwardness that can disconcert and repel as well as please and attract.

For the catalogue of the group exhibition *Recent Australian Painting: A Survey 1970-1983* held in Adelaide in 1983, Killick submitted the following statement: "The process of realizing the idea is each time one of recognition and adjustment to time and place". The present work remains firmly committed to this intention, dealing with the artist's experience of the world through firm and imposing images that go beyond the material to the realm of the poetic. To this extent, his art is able both to contain and to express different meanings — meanings which may in reality contradict one another. A fruitful ambiguity is in fact one of the great strenghts of Killick's art.

Stephen Rainbird

Theo Koning

The Blue Table
1985
Photo: Peter Flanagan,
Richardson Street Photographics

Over the past four years Theo Koning has been moving tentatively back and forth between representation in a two and three dimensional mode. There is no simple explanation that accounts for this new strategy: nor was the transition from three dimensional representation a painless one. Indeed the anxiety he felt and still feels about moving into previously unexplored terrain has become the theme for several drawings and paintings.

The Sculptor living in the Painter's World, is an ink drawing which employs illusionistic devices to hint at the three dimensionality of the sculptor (constructed from a pile of Brancusian and Picasso-esque forms) who rather statically and self-consciously occupies a flat graphic world framed by a drawn curtain. The message is clear: though significantly the painting on the wall is enlarged and titled *A picture by a famous artist. Theo Koning*.

As he indicated in this drawing, the transition from working in three dimensions to working with the illusionistic space of painting was traumatic. His familiarity with the processes of construction in three dimensions, clearly gave him the confidence to 'play' in an uninhibited way with three dimensional elements, but when confronted by a new set of problems his work, not surprizingly, became more consciously skill based and at least conceptually, tied to the structural concerns of sculpture.

One of the first works in this new direction did in fact combine three dimensional elements and was presented as an installation. *Cabaret Fantaisie* shown at Praxis and Anzart in Tasmania, was in effect a three dimensional painting which can be read as an inventory of his newly realized images.

Both this work and *Temple of Love* shown in Form-Image-Sign at the Art Gallery of WA, were like an arrangement of coloured templates; some fixed in paint and others made from wood and therefore retaining the potential for future manipulation.

While these were very much a two dimensional interpretation of sculptural ideas, the paintings which followed began to explore the illusory pictorial space and the narrative possibilities of painting. The earliest of this new group of works, exhibited at the Fremantle Arts Centre in 1984, still retained the flat, crisply outlined forms set within an ambiguous space, but the paintings shown in his Festival of Perth exhibition at the Galerie Dusseldorf this year, indicated that the artist had adopted a more open and accomplished handling of paint. The template structure had been abandoned and replaced with a constructed atmosphere charged with a dark, romantic ethos.

Drawing has always been an important aspect of Theo Koning's modus-operandi and a natural extension of his compulsive 'making'; but in the last few years it seems to have been the seminal activity leading to his exploration of this new terrain.

Instead of gathering images together from external sources, he began to search out images in the black line drawings that fill his notebooks. These enclosed contour line drawings enable him to move between descriptive and abstract forms in an intuitive way that reflects the assemblage techniques of previous works. Images come to the surface and are developed into more complex forms or they are diverted to create other completely different images. It is a process that has enabled the artist to amass a large number of images which he can now compose in fugue-like variations.

Some of these have a symbolic meaning (such as the lighthouse, the fish or the lips) while others are purely invented forms whose meaning is as yet unclear. But he is also happy to plunder from other symbolic and iconographic systems — from Jung to Classical antiquity and Christianity — in his quest for a communicative visual format which will carry his self-referential narrative; even if it tends to obfuscate the meaning because of his juxtaposition of processed, universal symbols with images plucked from his everyday environment and the events of his life.

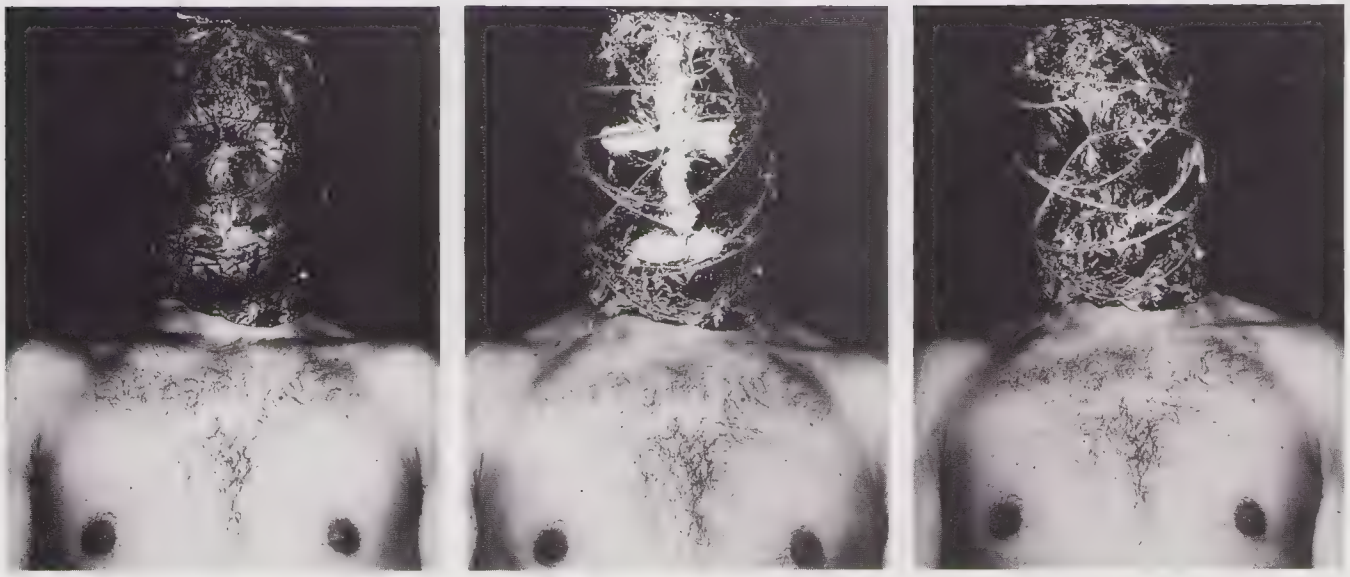
They are by nature allusive images, so all readings and interpretations are welcomed by the artist. The potency of each image and its transcendent potential when juxtaposed with other images and forms is his primary concern.

After this period of transition the sculptor is more at ease in the painter's world and barriers that he had previously encountered have been breached to allow a free exchange across these modes. The resulting groups of hybrid works cannot easily be categorized as either painting or sculpture, instead they explore the zone of illusion/allusion between the two.

Although this 'step' into the painter's world began as a process of transformation, Theo Koning has discovered within it tactics for integration.

Ted Snell

Henry Lewis



Untitled
1980

Toward a Work on Photo-Symbolism

While thinking and looking at contemporary art, we might keep focus on current affairs, attitudes and lifestyles of our civilisation so that our reading and understanding of art works can be wider, deeper and more fulfilling.

The Post-Modern man lives each day with all sense tuned to disaster. The world is a disaster. Faithful we prey in the chambers of our banks to the tellers of our fortunes.

When I am looking at the work of Henry Lewis, I am looking at a symbol of you. It is all of us as martyr. All of us on the cross of Jesus. It is peculiar that through alleviation of pain by the invent of modern medicine, Post-Modern western civilisation has to maintain suffering — not pain. And in an even balance with joy. This balance is not a new concept, as early classical Greeks knew that a balanced diet of comedy and tragedy led to a perfect order. And so today our feelings are in measure in the forms of depression and happiness. It can be anywhere anytime.

Will I suffer today? How will I suffer today? What will I suffer today? Henry Lewis's stage is private. We are there for a matter of seconds. It could be anytime anywhere. He is suffering, he is in isolation, but there is no pain, agony or discomfort. Lewis is an exquisite form of human theatre. In a fine and highly evolved sense of drama. The picture is elegant and the antithesis of pain. Could Mr Lewis enjoy the art of pulling faces?

Humans on this world are not ruled by rationality.

Looking at this French-based young Australian artist, the question arises whether he is fully aware of his expression and creation at the moment of the art. If the artist is not presenting these haunting images by a theory-based procedure, (as do the Americans, Cindy Sherman and Barbara Kruger) then we are certain to have difficulty finding a communal understanding and meaning.

These photo-works are the results of 'opening the sluice', allowing a streaming of unconscious symbolisms from which the creative process draws inspiration and develops images and forms. This process cannot be clarified and must remain mysterious or of the dreamtime.

Of Henry Lewis's work. There is the early sign of the grotesque and morbid trapped in a picture of 'the bare chested, golden Australian', strutting in Kings Cross, posing for the camera with a fresh dead pidgeon stuffed in his mouth. The body is in action. The pidgeon is dangling clenched in his teeth. The body balances with a beer can held armslength furthest from his mouth. Poser. There is early fascination for facial distortion in his studio portrait work of his friends. The sitter is pulling faces before the isolation of the lens. Later, in America, the image turns on the artist, Lewis becomes the sitter, and the use of distortion is transferred to a use of props to accentuate anatomy and abstract the reason of the activity. These images later have become the 'Auto-Portraits' that are now being produced in rural isolation, in France. French and Sadistic. Lewis is 'tortured' before the camera. The upper torso is used in creating a quasi-religious icon. The head is wrapped brutally with metal foil. The foil is fastened by small ropes and wires. The camera is self-activated. The set destroyed. The manipulation of the face and to a lesser degree the rest of the body is repeated over and over again. These photo-works are printed larger than life, the uncovered torso and arms reveal entire geographies. He is suffering and it is his elegance.

Ruark Lewis

Michele Luke

Quipus Alive!
1984

"A Room for Explorers, Philosophers, Museum Lovers and Doll Makers, Circus Fanatics and the Depressed Domestic."

"In Peru the beginnings of writing were superseded by a curious and complicated method of keeping records by means of knots tied upon strings of various colours and shapes. It is said that even laws and orders could be conveyed by this code. These string bundles were called quipus; but though quipus are still to be found in collections, the art of reading them is altogether lost."

H.G. Wells, *A History of the World.*

As a mnemonic device, Michele Luke's installation, *Quipus Alive* is reminiscent of far more than an ancient, exotic and now extinct method of communication; the quipus also address the issue of communication itself as a subject — an issue which defies geographical or archaeological parameters. In this way we are not passively experiencing a museum relic but we are forced to confront a vital statement about the potential power involved in receiving and transmitting information. Too often this power is rendered impotent by the means we employ in conveying our messages.

Replacing the traditional knotted string quipus, twenty four individuated quipu dolls/figures take upon themselves Michele Luke's encoded messages which, to a contemporary audience are more oblique and multi-faceted than historical facts. These dangling dollies cling to their suspended ropes — some upside down; some barely connected sideways; a couple tenuously linked — suggestive of the fragile life/lines of communication upon which we are all dependent. At the extremities, both ends of the ropes are frayed as if to reinforce a sense of frustration and the impossibility of "getting anywhere". No-one can ultimately get off the rope. A sound recording of a creaking door, continually opening and closing has been hidden within the installation and this emphasizes in an aural way, the inadequacy of our spoken language and the limits of what we emit and admit.

For artists, and more particularly for Luke, the problem of communicating effectively today is problematic. Furthermore, like quipus in an enclosed confessional box world, artists too are closeted away within the self-referential domain of the gallery system. Too often even artists are unconscious of the artificial stricture imposed by such institutions. And let us not forget that the term 'painter' also refers to a tethering rope. The nocturnal ambience of the quipus may well provide an atmosphere of intensity, mystery, history and perhaps, exciting discovery, but this is no more than what has been manufactured by the traditional machinery controlling art practice and distribution. Individual artists still hover uncertainly, at the mercy of wind currents below them.

The space enclosing the quipus is open to many layers of interpretation, as are the images themselves, but the dark closet-like environment is certainly infused with a sinister, even occult atmosphere. On the other hand, an immediate and superficial reading of the 'dolls' evokes a sense of fairground or circus, thereby creating a dislocation of mood within the installation. Clearly the figures do suggest gravity-defying trapeze artists, but their context however is not one of entertainment or gymnastic exuberance. Rather, the mood suggests manipulated puppets, the kind seen in the peepshows of sideshow alley with all of its attendant pathos. The quipu dolls thus interpreted become limp kewpie dolls — sans tinsel and gaiety.

Regarding the doll-objects themselves, which are constructed of shellac and cotton waste, there is a delicate and poignant tactile quality which, thankfully, avoids the oft and slickly quoted "primitive" symbol which is so prevalent in artists' current vocabulary. With their deliberately golden and aged patina, ("no dusting please"), the quipus assume the status of a fetish object or religious effigy; they refer to a spiritual association without actually claiming for themselves such a sacrosanct function.

Whereas the original codes enshrined in the Peruvian quipus are now lost, leaving only the mystery of an unravelled form, this installation offers the viewer an opportunity to re-interpret old and new codes of meaning. In this way a highly potent set of images becomes the means whereby a convergence of messages may interract. And it is the role of the audience to animate and to link the strands of signification which the artist has suspended above us.

Pamela Zeplin

David Lyons

The Four F's
1984/85

"The Traveller of Tristes Tropiques"

"And when all things have been named LIGHT and NIGHT, and the things corresponding to their powers have been assigned to each, everything is full of LIGHT and of OBSCURE NIGHT, at once, both equal..."

1. HERACLITUS OF EPHESUS

"The point of view from which the action is seen is curiously divided by the 'Marcel' of past time who acts and grows old through the course of the narrative, and the 'Marcel' who recollects him from the distant vantage and is at last joined by him to pass, with the final footfall, into time regained. Thus the action can be likened to an ODYSSEY or PILGRIMAGE where the traveller in time has forgotten the location of his homeland or the signifiance of the shrine."

2. RICHARD MACKSEY 1962

"Human existence de Selby has defined as a 'SUCCESSION OF STATIC EXPERIENCES EACH INFINITELY BRIEF', a concept which he is thought to have arrived at from examining some old cinematograph films. From this premise he discounts the reality or truth of any progression or serialism in daily life, denies that time can pass as such in the accepted sense and attributes to 'hallucinations' the commonly experienced sensation of progression as, for instance, in journeying from one place to another.If one is resting at a point 'A', he explains, and desires to rest at a distant place 'B', one can only do so by resting for infinitely brief intervals in INUMERABLE INTERMEDIATE PLACES. Thus there is no difference essentially between what happens when one is resting at 'A', before the start of a journey, and what happens when one is 'en route'; i.e. resting in one or other of the intermediate places. These intermediate places are to be regarded as points infinitely near each other yet sufficiently far apart to admit of the insertion between them of a series of other intermediate places. THUS MOTION IS ALSO AN ILLUSION...

During his stay in England, he happened at one time to be living in Bath and found it necessary to travel from there Folkestone on pressing business. His method of doing so was far from conventional. Instead of going to the railway station and inquiring about trains, he shut himself up in a room in his lodgings with a supply of picture postcards of the areas which would be traversed on such a journey, together with an elaborate arrangement of clocks and barometric instruments and a device for regulating the gaslight in conformity with the changing light of the outside day. What happened in the room or how precisely the clocks and other machines were manipulated will never be known. It seems that he emerged after a lapse of seven hours convinced that he had evolved a formula for travellers which would prove extremely distasteful to railway and shipping companies."

3. FLAN O'BRIEN

APPEARANCES ARE A GLIMPSE OF THE OBSCURE.

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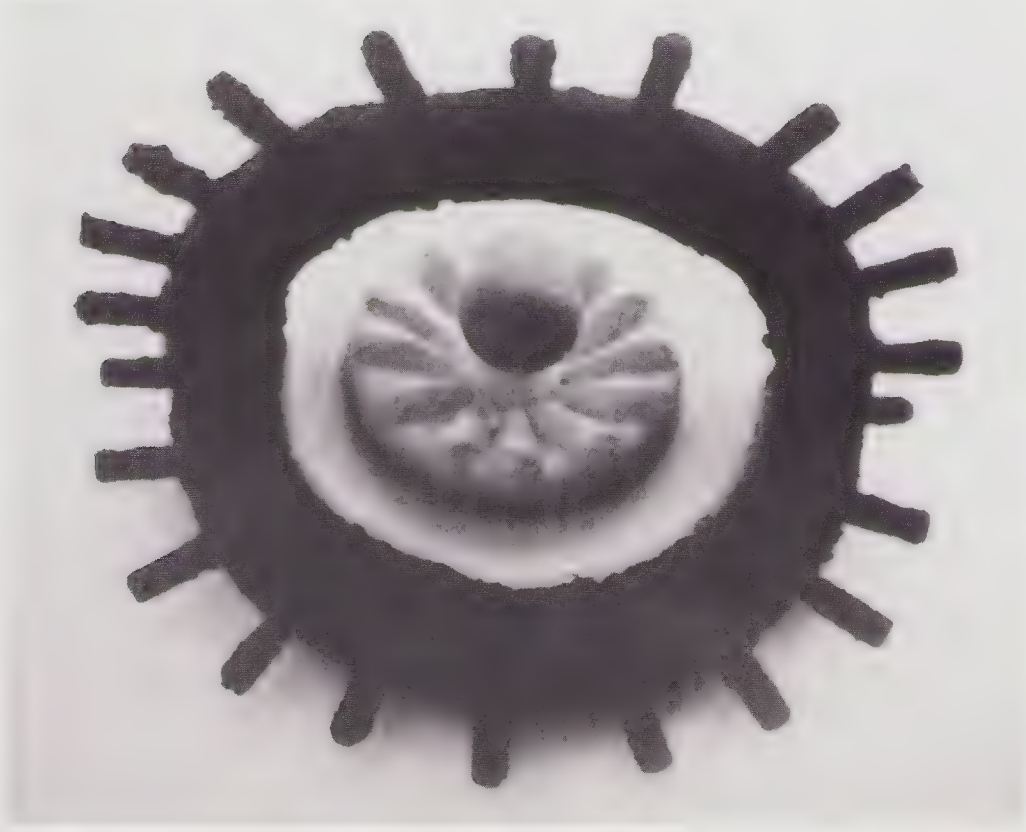
Hilarie Mais



Alter
1984
Coll.: Australian National Gallery

Hilarie Mais's recent work has a odd way of positioning itself in terms of the craft-traditions of sculpture (modelling, carving and construction). It establishes itself on the middle-ground between object-sculpture and post-object art (installations), between painting and sculpture, between fine art and applied art (architectural ornament, company logos, etc).

Mais's challenge to these hide-bound categories is more than a willful perversity on her part. The wayward, deviant character of her work is expressive, defining a mode of "being in the world" — free-thinking, independent, self-ironising, with a mock-innocence disguising its worldly sophistication.

In her book *Purity and Danger*, the anthropologist Mary Douglas observed that things which eluded or confused the "natural" order of classification were either abominated or considered sacred in both "primitive" and "advanced" cultures, which she demonstrated with many convincing examples.

Mais seems to accept a precarious, intermediate, unclassifiable condition as the proper ground for serious contemporary art. The work may be given the value of "purity" or "danger" by others — judgements which are beyond any artist's control. However, in time, the system of classification (the taxonomy of art) recovers deviations from the norm, fitting them into a new orthodoxy which, in turn, prompts artists to resort to further evasive measures.

Mais's most recent work was especially conceived for Perspecta '85 to fit into the niches in the foyer of the Art Gallery. It makes two symmetrical groupings of five elements, an arrangement which seems to parody the triangular friezes on classical pediments. The classical allusion is deflated by decorative (Art Deco) and emblematic allusions — both of which have an "inferior" status to art (i.e. as design, heraldry, civic jewellery).

Mais's installation usurps the niches belonging to a set of bronze busts of the Art Gallery's founding patrons, plus a few characters from classical history and mythology. Few visitors to the Art Gallery ever pause to look at these bronzes which, although they are very different from Art Deco figureheads or company logos, occupy a very similar position within the institution and the design-ensemble. Essentially, all are de-personalised, peripheral, decorative features which are subordinate to the overall architectural and institutional context.

Mais's work pointedly affect not to know their place, or rather, they are determined to make a place of their own. Dissonant rather than consonant with their surroundings, they make a gesture of insubordinate individualism, a claim for the autonomy of art.

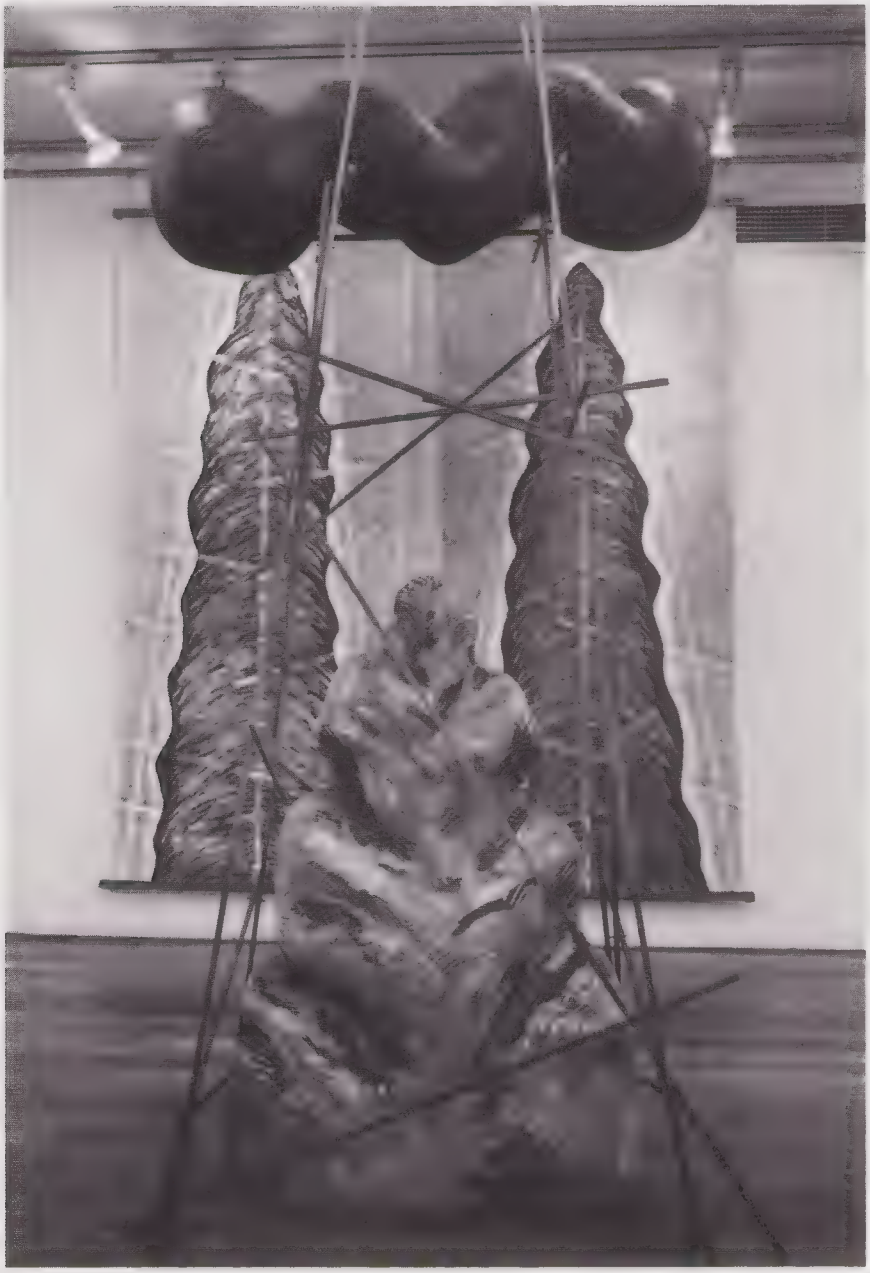
The displaced nineteenth-century sculptures celebrate the civic virtues of the Art Gallery's founding fathers and the timeless value of the classical tradition. Mais supplants these conservative icons with wry symbols of the nuclear family: "man", "woman" and "child"-forms.

Her other work in Perspecta is an interference-pattern of interlaced spirals, spirals being virtually self-explanatory of how her work achieves its effect: contracting around a core, while at the same time implying an indefinite outward expansion. While there may be no part-for-part correspondence with human features, Mais's sculptures are nonetheless vividly face-like — as in this work, which is reminiscent of the vortex of someone's staring eyes.

Like human faces, Mais's sculptures have the power of radiant projection quite disproportionate to their often modest size. They deviate from free-standing sculptures and reliefs, hanging on the wall like shaped paintings, or contained by their niches. But like all sculpture, their visual performance is spatial, animating the area around them and clarion-calling across the distance of the gallery floor.

Terence Maloon

Akio Makigawa



Elements 2
1985
Photo: Garry Shirley

Akio Makigawa's recent sculptures and drawings invite us into landscapes of imagination and desire. Working in materials as weightless and theatrical as papier mache and polystyrene, Makigawa moulds tall pinnacles that one might literally pick up and carry away, like some kind of strange consumable tokens of the world. Artificially coloured in hot purples or reds, with forms that bulge and ripple, his mountains belong to a landscape of effect. Though they are sometimes constrained by random scaffolding of linear poles, formal elements that linger from Makigawa's earlier sculptures and installations, his paper mountains have an exuberance and a suggestion of quiet excess. In this way they step outside and beyond the measured control and refined formality of previous stages of Makigawa's development. The mountains stand tall and join with rotund, wavy clouds to create a post and lintel architecture of landscape elements. They seem to denote a wilfully constructed, artificial nature where the celebration of Eros seems not far distant.

At times the forms of his mountainous land read like curvilinear, baroque columns, yet in their graphic simplicity they also evoke a visual history particular to Makigawa's own cultural background in Japan. One is reminded of the emblematic waves and peaks in the scenarios of pleasure described in traditional Japanese woodcuts, and of the bold affirmations of contemporary Japanese popular idioms.

A sense of stagecraft has pervaded much of Akio Makigawa's past development, from the elegant poise and counterbalance of his early stone and steel pieces to the flair and tension of his fabric constructions, to the fascination for densely worked surfaces in his large, paper sheet installations. But in his most recent work, such fascination is transferred away from a formal regard for refined and abstracted models of nature, utilising simple, primary, physical elements, towards an embrace of a very different, synthetic landscape of energy and effect.

Bruce Adams

Simone Mangos

"...and when its presence..."
1985

"deposition"

.....and when its presence.....

my work generates from a strata of meshed concerns

it is responsive to the space in which it is realised.

static sculptural objects connected temporally in a dynamic activated by their location in space and the passage of the viewer within that space.

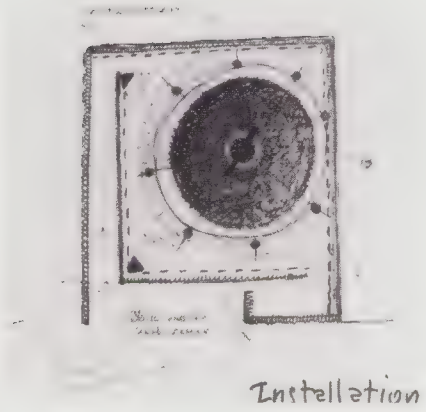
the works materiality a binding sediment in this strata

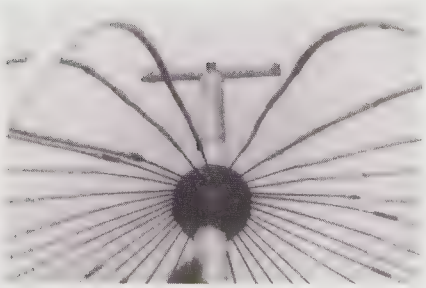
(the pestilence of memory)

the work perpetuates a trajectory dialogue,
reproductive, conferring in its own history (history),
contextualising. silently.
(absence)

the stains of dichotomy becoming transparent in the tenuous intimacy between displaced parts.

Ross Mellick





Towards The Yurt
1985

In Ross Mellick's sculptural works the materials used are so integral a part of the concept that his own role (in greater measure than is usually the case) is that of assistant at the birth — rather than sole creator — of the work of art. This is in no way to belittle his involvement, but rather to postulate that the life-force inherent in these natural, irreducible materials, so basically and durably intertwined with the earliest consciousness and culture of humankind that they appear to be aspects of the Collective Unconsciousness itself, has found a way into the deeper reaches of Mellick's conscious mind, where the universal nature of their properties has been apprehended; and that by juxtaposing them in fresh ways with only minimal human intervention (and that little itself of primal simplicity — bending, binding, teasing, scorching) he has been able to draw out their significance so that it is apprehensible to others on a conscious level.

Hair is a particularly potent symbol for Ross Mellick. "Hair and skin", he has written, "are linked in structure, substance and experience. Hair has a greater poetic power, it is in a sense eternal — more permanent that bone — soft like smoke disappearing in the hand — linked with our close personal space — a protection and a mediator of touch and intimacy". It also calls up the shaved heads of Auschwitz — a relic left after death.

As with materials, so with forms. Ross Mellick himself finds it intriguing — and involuntary — that the forms of the objects he has made, dictated by his search for personally satisfying symbols — have ended up incorporating fundamental geometric forms steeped in the cultural evolution of the human species. But it is surely supremely natural that objects so imbued with intimations of the roots of human consciousness should appear in such forms.

A number of separate works — of which this is one — using similar materials have evolved individually over several years without conscious relationship until it has become apparent that the affinity they have with each other virtually demands that they be assembled into a greater, more complex whole. The images have metamorphosed from cage towards shelter, from lifeless despair to living warmth and nourishment.

The object within the present installation is not yet quite a shelter, but more, perhaps, a reliquary than a cage. The structure of the installation presents an initial challenge in the long close passage up to its hidden entry, and, in its interior ambience, a growing awareness not of menace but of safety and revelation.

Mary Turner

The Works of Susan Nightingale

Drop In The Ocean
1985
Photo: Henry Jolles

At first sighting the works of Susan Nightingale ensnare the viewer by their sheer size and sense of presence. One is instantly aware that here within the sweeping 'growth' forms there lies a deeply personal content which simply defies any single over-riding claim the titling of the works would imply. They are more a collection of thoughts and ideas interposed with each other to create a deeply emotional visual statement. Through the clever use of materials and techniques the artist has produced a highly individual group of work which is both sensual and discomforting. One is aware of being subtly drawn over and through the work by a series of flowing geographical undulations, only to be confronted by the harsh reality of a less than friendly landscape.

In most cases the counterpointing of the essential mass or bulk of the work is achieved by the use of strange creeper-like linear elements which direct the viewer's attention to the surrounding space in which the sculpture stands and, at the same time, suggests a link between solidity and fragility. This incongruity of opposites working against or with each other is manifest throughout her work. Beauty and ugliness, closeness and distance, seduction and rejection, are but a few of the contrasting forces which exist side by side in her work and contribute to an over-riding sense of sensuality harnessed in unfamiliar guises.

These elements of Nightingale's work are reinforced by her use of colour, which leads the viewer into another, less real world where light and shade constantly interplay, and one is left with the feeling that all is not quite what it seems.

Felicity Cook

Colin Offord

Colin Offord
Photo: Ulli Beier

Painters have been talking for a long time about "truth to materials": you work a piece of wood, to bring out the wood. You work a piece of stone to bring out the stone — which is different from Michel Angelo's concept of releasing something that's locked inside the stone. There's a conflict here, a Christian conflict, if you like. If you really got down to it, you would probably say, I am working more from a Buddhist viewpoint that a Christian one. The material I work with, retains its own life force, its own energy. So an aluminium bowl can remain an aluminium bowl, and a lump of tree can remain a lump of tree. You can also turn it into something else; but you must work with its own dignity.

When I build an instrument, I am not making decisions on how many coats of varnish I put on to get an immaculate finish; I am working with the inherent visual and sound quality of the material. A conch shell can only produce certain things: and that sound of the shell determines your music...

I'm in my element when I play to an attentive, quiet audience; when I play within an environment that I have created — maybe with my paintings or with my banners or with objects that create their own environment and have their own physical presence. Then with my sounds, I try to bring these objects to life.

The audience are all around me, and I can walk into them. I can work off them; if the baby cries, I can cry with it, with the bow or the voice or the flute — just for a moment; I can bend a note. If you are playing Mozart or Jazz, and a baby cries or a dog barks, you can't really respond to it.

But with the improvised nature of my performance, I am very much the product of the environment...

Up to the time I went to Germany, I explored sounds, because I wanted to discover new effects the voice could produce. When I came back, I started to listen a lot more to animal sounds; not to mimick these sounds, but to evoke the mood that these animal voices suggested.

One of the really big, raw sounds of my present range was inspired by the gibbon's cry in Sumatra. I found that when I took these sounds from the environment, from our daily lives, I got a much better response from my audience. Outwardly, nothing had really changed very much; but somehow there was an extra reality which got through to the audience. Sometimes, when I play the mouthbow and sing through it, there are these bird calls coming out or a coockaburra sound or a scream like a car skidding to a halt.

In fact I think I'm working towards a theatre, where I have no more trappings: no objects...just myself and the voice. What I'd like to be able to do is to stand at a street corner and use my voice, unaccompanied, unamplified and produce great music...

From an interview with Ulli Beier

Geoff Parr

The National Picture
1985
Photo: John Farrow

A National Picture

Geoff Parr's photo-tableau reconstructs and hence completes in a present context Benjamin Duterrau's proposal for a *NATIONAL PICTURE* for which *The CONCILIATION (1840)*[1] was a preparatory study. Duterrau's theme was the painting of George Augustus Robinson's conciliation mission to the Tasmanian Aborigine and is considered Australia's first history painting. Duterrau saw Robinson as a hero, a symbol for civilized white man's justice and belief in the "advantage of mild and gentle treatment, its superiority over force and bloodshed...(that this)... would strengthen and extend feelings of universal philanthropy... (and) would in a measure cause a respect for the life of man whether black or white."[2]

Given the actual events and occurrences of the genocide of the Tasmanian Aborigine (both through acts of calculated aggression and in Robinson's form of 'conciliatory death' through missionary pacification), the original *CONCILIATION* was a naive and ludicrous irony. It emerges as a colonial icon riddled with inherent hypocrisy, and it is with this misguided hypocrisy that Parr's *NATIONAL PICTURE* picture concerns itself.

Geoff Parr's work gains its central meaning from its absolute relationship to Duterrau's original. Parr's is a carefully conceived 'pastiche' mocking the political and aesthetic values (both indissolubly linked) that the white man brought with him. He takes Duterrau's pictorial vocabulary and creates a contemporary moral simulacrum; as artist Parr takes on the meaning of cultural consequence and adds a self-conscious rider: Duterrau points to Robinson and says "There is a real hero...", we look at the self-portrait of the artist (Parr) as protagonist and must assume, as the new pointing fingers tell us "There is the real hero". This may well invoke the fingers of doubting Thomases, but it is a worthwhile critical exercise.

Parr, as the artist, is white man, progenital bureaucrat, staring vacantly, perhaps like Duterrau becoming another unwitting but guilty cultural accomplice, and further, implicating all artists who fail to recognize the political meaning of western cultural traditions.

Within Parr's picture the inverted play on the Truganini/Robinson image is a complexity of double entendres absorbing both Duterrau's rhetoric and the present historically derived militancy of the Aboriginal people demanding their rights. Images of Christ Pantocrator overlap with those of the classical orator, with martyrdom as a curious and compromising value and which work to establish a visual semiotics of a politically clear nature. The colonial invasion of Australia was not so much the making of a new culture but the creation of a historical racial opposition.

In both Duterrau's and Parr's "shaking of hands" is a sealing of fate. We all have the bequest of the initial 'touch', including the students and companions that were Parr's models for the tableau.

The pictorial conventions of both works present meaning and its parody in pictures through an enumeration and linkage of parts. The awkward classical geometry of Duterrau's picture is an expression of the white man's gift and folly, the measuring mind. Parr's work sees this in the use of objects which are the real weapons of conquest and control, survey staffs, trigonometric tripods and directional lines. The artist and the pictorial attendants belong to this race of assizers. The concept of measuring is seen as turning in on itself as the artist's preferred device. In measuring himself and the western artistic tradition he points to a site of the self against the self.

Artifice and image are synthesized by Parr in the shadowing of Duterrau's original work, unified by the photographic process and then placed back on to that contentious original surface of cultural perpetration, the canvas. It could be said however, that to remain within the confines of the genre is to admit to the historically fated inability of the western mind to escape from artistic as well as political historical consequences.

Parr has referred to Duterrau's *CONCILIATION* as "one of only a handful of truly Australian icons". Given the intended harsh critical meaning of his own work, 'icon' is a difficult description, for it also places his *own simulacrum of it* within a classical cultural dilemma of good and evil, as that is the place over which 'icons' reside.

Both works are 'icons' to a race that best represents human cunning, but that evidently lacks a more profound knowledge and certainly has little prediction for survival. Parr's critical diorama succeeds in its meticulous analysis of absurd convention within an even more absurd and unjust political history.

1. Benjamin Duterrau's *The Conciliation* is in the Museum and Art Gallery of Hobart collection in Tasmania.
2. Bonyhady, Tim 'Benjamin Duterrau's Paintings of the Conciliation of the Tasmanian Aborigines." *Bowyang* No. 3 April, 1980. pge 95.

Elizabeth Gertsakis

Mike Parr

O O Otohp (The "Death of Ekim Rrap): In the wings of the Oedipal Theatre
Photo: Wilmar Koenig

In the work conceived for this *Perspecta* exhibition, Mike Parr returns to the tensioning of spatial and pictorial elements made possible through the situational structure of an installation.

First in filmed actions, later in the use or construction of specific rooms for performances and installations, Parr's works have always involved the exploration of situations in which thresholds were pressed and levels of tolerance tested. His rooms — always places of potential or actual discomposure — have variously taken on aspects of auto-didactic theatres, laboratories, compression cells, waiting rooms, or chambers for exorcism.

In a now large array of drawn self-portraits that precede this work, Parr has successively altered the vantage-point on his subject (the Self), through various sleights-of-eye.

As in so many of the preceding, independent drawings, there is again a polarity and 'split representation' adopted. The head, seat of the Ego, is seen as from without. The rendition of the body, involving a somatic displacement, is located in an adjacent 'field', but rendered as if from within.

The anamorphic distortion in this case creates a stubborn resistance to the stationary observer. Standing opposite the self-portrait as one confronts the 'room', the rendition of the head is locked into an internal system of perspectival adjustments, unnegotiable from a fixed vantage-point.

And yet it does address us as an image, even as it occludes any direct spatial engagement. The huge 'body-head' is heavy, lumpen, inverted. The physiognomy is stretched and sagging under the weight of the skull and its rationalistic Ego — the Cartesian *cogito*.

In the play of myriad associations and compacted historical memory that inevitably mediates the production and experience of visual images, the distant presence of the classical repertoire of 'sacrificed heads' (notably of John the Baptist by Salome and Holofernes by Judith) remind one of the aspect of crisis, as well as stasis, that attends an image such as the present head.

In addition, there is an aspect that was not apparent in most of the preceding works: the foreshortening now is reminiscent of the sepulchre.

In the most recent works of Mike Parr, the installation rooms admit some new overtones. There may be a feeling of 'wrested stillness'. A sacral aspect encroaches, like the sudden fall of unexpected light through a cracked doorway. One has the sense for the first time of a chapel — as if to entrap an absent god, or lay siege to some fugitive revelation.

The paired drawings in this installation, held together under an acidulating green light, are striking in their binary opposition of rhythms, from quiescence and introversion, to surging energy and hectic incident.

In the disturbing spatial lattices and blocked vistas that the right-hand drawing sets up, a huge mutant form surfaces, as if washed up into a Piranesian interior direct from the subconscious.

The foreground form is powerful in its lunging presence and 'incompletion' of shape. Is it perhaps a dramatically autobiographical token derived straight from its author's body?

Bernice Murphy

Simon Penny

MY BROTHERS
YOU DO IT UNTO ME
MONUMENT TO THE HEROIC SUPPORT OF THE
AMERICAN PEOPLE FOR THE RIGHTEOUS
MILITARY POLICIES OF THE U.S. GOVERNMENT

Monument
1983

In 1983-84 I occupied the Australian studio at P.S.1. in New York, where my practice was concerned, as it remains, with psycho-social and psycho-sexual issues. "Monument..." was constructed as a direct response to the foreign policies of the United States, particularly as regards Central America. The specific impetus was the U.S. invasion of the tiny Carribean island of Grenada, in the latter part of 1983.

I was further disturbed by the unquestioning attitude of most U.S. citizens. As an outsider I became aware of a strong underlying faith (and I use the term in the most religious sense) in the truth, the justness, the rightness of the traditional attitude of the U.S. to world power. In a word, more than remnants of McCarthyism remained.

This faith in a messianic national attitude was quite unfamiliar to me as an Australian, as was the christian-ness of the society. Because of the seeming contradiction of these qualities, I chose to aggravate this contradiction by quoting the gospels in the upper part of the work..." Whatsoever you do to the least of my brothers, you do it unto me."

The piece was designed to be directly provocative in the U.S. at a time when those issues were in high relief. I would like this exhibition of the work therefore, to be seen as "documentation" of the work in its original context, as opposed to an impotent political gesture made in this country. The work was exhibited at P.S.1. and at the clocktower gallery in Manhattan.

Ari Purhonen

Dreamtime Adrenalin
1985
Photo: Kalev Maevali

A trace of events past and the suggestion of potential kinetic function inform all of Ari Purhonen's sculpture. His steel and glass forms have a light linear quality that is at once witty and threatening. Serrated lines and jagged jerky shapes abound like the teeth of circular saws or surgical apparatus yet the sculptures all have individual personalities which are as likely to provoke a smile as to raise the hairs on your neck.

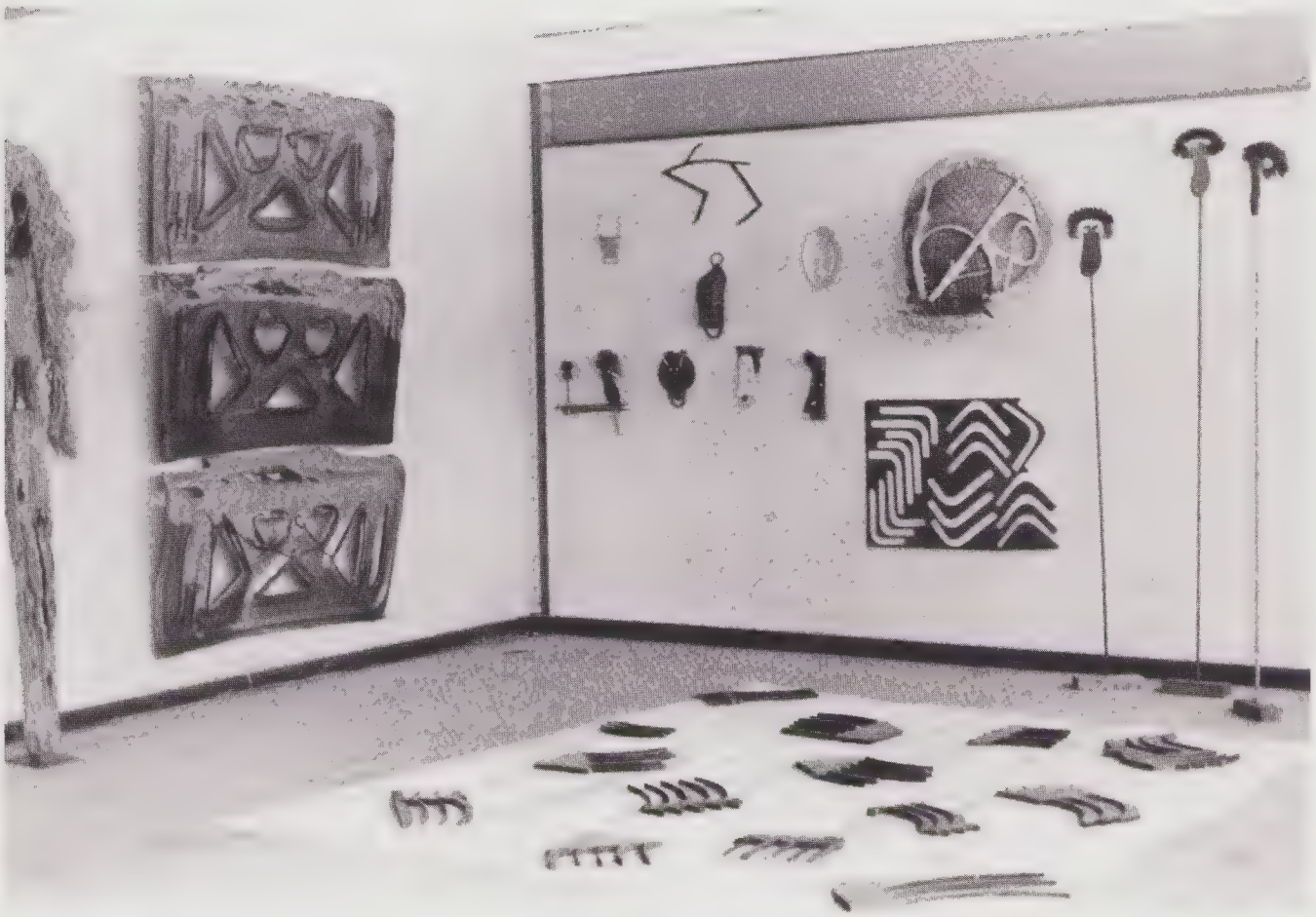
In the recent works a more organic semi representational layer has been developing. Previously he had maintained a largely abstract geometric format and the content was built in by means of mechanical dynamics or apparent kinetic possibilities. One such work in Perspecta demonstrates a balance where the weights are candles which burn down becoming lighter tracing a history of their effect onto the wall in smudged arcs of carbon. He has also used lenses and prisms to capture sunlight and throw spectrums across selected walls. One of these consisted of a tubular steel framework with his characteristic zig zag outline supporting a wedge of glass in which water was contained to create the prism. It is an elegant playful approach to a sculpture which can do more than sit and be admired. It acknowledges its environment and engages the viewer in its unexpected relationship to change.

Among the recent works there are descriptive forms suggestive of creatures or exotic flesh eating plants. Balancing precariously from single pivotal points they threaten to spring into action at least disturbance, piercing, slashing or collapsing in a jagged heap.

Purhonen's lively wit is well matched by his flair for spatial drawing. The delicate almost spidery quality of his line adds considerably to the anxious response he seems to produce in the viewer. The potential risks of introducing greater narrative into these works are averted by the spare economy of the drawing and the simplicity of the means. He has created a family of bizarre characters that will have different subjective implications for each viewer. These pieces are in some ways the heirs of kinetic artists in the 60's some of whom also had a surreal sense of humour. In Purhonen's world of creations however there is a new emphasis on layering of possible readings and less reliance on the retinal or physical mobility of the object. Much is implied rather than enacted. What remains similar is the commitment of the artist to have a lively exchange with the viewer often suggesting a possible intervention in the work. In this respect he has created a cast of actors for a mechanical performance which will only be realised in the imagination of the viewer.

Anthony Bond

Tom Risley



Perspecta Installation
1985

For Tom Risley, beachcombing has developed into more than a pastime. The North Queensland shoreline provides him with respite, inspiration and the beginning of a whole process. At face value his fossicking prizes wouldn't grace mantlepieces in a collectable fit, though to an unbiased eye, they hold an unusual beauty born by flukes of nature and their association with the North Queensland shoreline (albeit detrital).

It is through an intuitive care that his worm-eaten thongs, washed-up plastic pieces and wave-worn timbers have been brought together to create more powerful objects.

Risley's Cape York collectables bear an aesthetic appeal that cannot be classified except that they are representative of that environment and yet very personal.

Risley's other life in the comparative bustle of Brisbane creates an essential cross cultural stimulation. His Brisbane studio/workshop is in a disused shipping yard at Kangaroo Point and is a veritable wonderland of inspiration. Every day, Risley lives the naive excitement of finding objects.

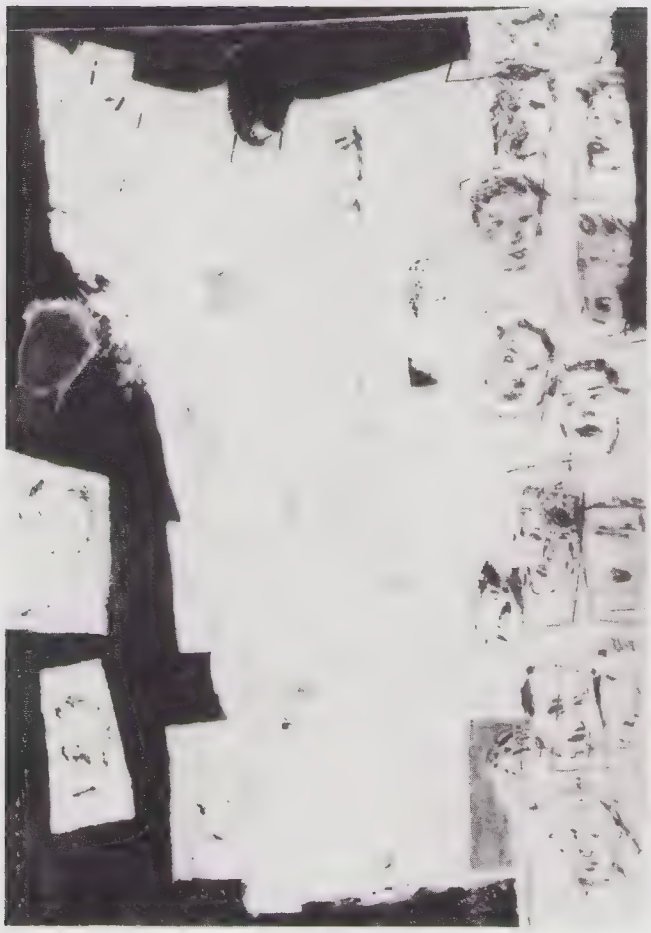
This double sided life has created tolerance as he slips easily from one to the other: a tolerance developed by collecting which has become a process and his life. A refined aesthetic has developed in his mind, which intuitively evaluates all found objects. Risley's personal aesthetic allows urban and non-urban objects to sit happily together creating a dichotomy that pulses between the tribal memory and the tribal future.

Perhaps Tom Risley's greatest joy is in deciding what his objects will become. His studio continually turns over found objects, sorting and culling. His subconscious works to find the optimum intuitive combinations. Because the individual objects become so beautiful in themselves when viewed en masse it is imperative to bring them together without losing their original beauty. The delight and gentle humour that many of his pieces show is a testimony to this process.

Risley also finds great irony in his discoveries. Often the object is complete in its found state, totally depriving him as the artist of any further decision making. The discovery in itself is the process.

Will Marcus

Kristine Rose



Still Life I
1985
Photo: Fenn Hinchcliffe

There is an element of nostalgia in Kristine Rose's recent work, which recalls conventions developed by American abstract expressionism during the 1950's. Her mixing of the foreground and background around a maverick surface, and her dislike of geometric traditions, link her to expressionist experiments with the possibilities of accumulating meaning on a flat surface. With the abstract expressionists she also shares an optimism about the ability of the surface to convey an emotional impact. This is accomplished by focusing on how the limits imposed by the frame can be subverted or confused without resorting to trompe l'oeil effects, or those derived from formal geometry. In this sense the field of the surface is very important in her work; it becomes a sensitised skin-like zone on which is tatooed obligations which link dimensions. The surface becomes the threshold which separates regions, and the matter by which they communicate. Emotional disturbances registered by the surface allow the viewer to question why there should be distinct separations between dimensions. Instead, each plane functions renegade-like churning the zone in which we expect a fixed surface to be. Foreground and background visually switch between presence and absence, and provide a material syntax (rather than a mere backdrop) for the many faces which survey the field beyond the painting, occupied by the viewer.

Seemingly unaware of the intense activity of the surfaces which they inhabit, various disembodied faces peer out from chinks in the fabric of the painting. Not portraits as such, these faces figure iconographically, as the archetypal faces of a population. In her "Still Life" series Rose develops forms of communication between and beyond these heads, so that what we witness is the presence of some kind of community. However they seem to be caught by a passivity which separates them from one another in irregular shaped frames, and it is thus their inability to communicate which predominates. Because Rose has the ability to display the utmost originality and expressiveness in each face, she avoids the cliche of representing "Alienation": her heads have a conversational commitment to the moment, rather than a timeless investment in "Human Suffering".

The "Still Life" series is constructed so that each individual painting is meant to be placed as a part of the whole group, rather than as discrete units which form a 1+1+1...series. Rose wants to blur the boundaries between painting and installation so that a dialogue can be set up between the works themselves, and with the viewer. She intends the heads in each painting to "talk" to one another, to those in the other paintings of the series, and to the viewer.

What can be said is made intelligible by means of the limit imposed by the irregular rectangles around the faces, and by the frame. Without these boundaries, the churning almost primal ground from which the faces emerge threatens to take over, obliterating the very need for speech. The quickly painted schematic quality of the heads, renders them spiritual in comparison to the viscosity of the ground. Because there is no figurative representation of bodies the importance of the heads is highlighted, but at the same time they seem to be granted only a tentative presence, a barely adequate space in which to appear. Their ability to sustain a continuing dialogue seems on the verge of faltering, spatial layers which dominate in these works.

Pamela Hansford

Victor Rubin

Installation (detail)

An Unreasonable Time to be Alive

Here is a strange environment inhabited by toys and other toy-like objects. Their relationship to each other is similar to pieces in a chess game where the position of one piece can determine the nature and course of the game's development. Paint is used extensively and highlights a concern for detail which is as individually expressive as it is collectively unifying. More so than sculpture the work can be seen as a three-dimensional painting crossing aesthetic boundaries to present a metaphor of the World as an elaborate game where the toys are their own players.

But it is more than that. The toys are themselves a metaphor of thought, or more specifically of that process of thought where rationalization, justifaction, escapism and fantasy reign supreme. These are toys of thought, making of thought a toy; where sense of proportion is lost to an over-riding sense of fear and a desperate want for security. In such a way initiating a violently reactive mental process where illusion seems to be reality and whose effect is a self-perpetuating cycle of destruction.

Man-made toys toying with reason. Analogous to the abstraction of Generals' wargames or to the games of politics toying with the lives of those who are faceless quantities on the board of domestic and global power play. The toys are on the offensive but there is no visible enemy. It seems to be an exercise with no other purpose apart from it's own justification, with an inherent self-sustaining raison d'être which moves of its own accord through a land where the checks and balances of the civilized mind have fallen to the wayside. Tanks roam over this mental wilderness and forage in a mind that has been toyed with until what is unreasonable and unnatural becomes accepted and enobled; becomes the ruling concept uppermost in the global psyche, and is responsible for private apathy and organised aggression where the unthinkable becomes feasible, and is cultivated as an intrinsic part of personality.

It is a multi-faceted world of ambuguity and self-deception. The figures on pedestals have this quality, their sculptural innovation lies in their dynamic ambuguity, changing as the viewpoint changes, a quality metaphoric of the many illusive faces a destructive force may take to achieve its ends.

Objects are taken at random from the refuse of a consumer society. Circuit boards indicate the neatly symmetrical technological landscape of today. Science fiction paraphernalia such as space modules and Darth Vader masks parody our notion of progress. Jet fighters and toy soldiers speak of a past whose lessons we refuse to acknowledge, and does so without the nostalgia and fantasy that usually attends these playthings; for their context has been altered by the way in which they have been treated: burnt, scarred and defaced, brought into a realm of experimental realism through an expressive use of paint, plaster, driftwood, fur, wire, cloth; which evokes an urgent sense of immediacy — it is five minutes to midnight and we can hear the bells tolling — and not the security of an abstraction removed from it's real context so as to make of something abhorrent a cliche of acceptable deadpan realism which is false and deceiving; which are the toys that toy with reality and cloud judgement.

These elements are recombined and condensed into the figures of the Four Horseman of the Apocalypse. The material of this metaphoric world stage find their consummation here, becoming the sum total of the individual parts of the environment and thereby symbolic of its collective urge to destroy. Biblically the first Horseman is the conqueror, the second is "empowered to take peace from the world", the third rider bears a pair of scales and would be just retribution, and the fourth is Death. Together, "authority was granted them over a quarter of the earth, to kill with the sword, with famine, with plague, and by means of the wild beasts of the earth". In this toy-world they are the prime movers and the embodiement of the self-destructive principle. The toys, scraps and other refuse that surround them are reincorporated in these figures. This suggests that their origins are the stuff of daily life as we know it, they are a manifestation of this environment, an expression of a pervading disequilibrium in human affairs from which they emerged but above which they rose to be catalysts in their own right, honed into a brutal simplicity and stripped to the essence of the age which created them — the age of unreason.

Milan Stojanovic

Carol Rudyard

This Is...
1985

Few video artists spend so much time in devote attention to detail with such basic equipment as Carol Rudyard. Her results are a total endorsement of this focussed method of working. Television is a medium associated with the quick take, the whetted but never satisfied appetite.

For this reason alone it is refreshing to find an artist who bypasses high technology and easy effects in favour of a meticulous visual exploration based on a disciplined use of video as a particular kind of eye.

For Carol Rudyard the medium at its simplest is already a very loaded tool. Not only does it carry many associative meanings and perceptual norms (to be subverted) but it also exists as a box in which other "boxes" of meaning can be presented or distanced. In this work a deliberate play is made on this process. The action occurs in a domestic kitchen, workshop, studio. The image is largely seen as a reflection in the shiny surface of her toaster (another box in the machine). The outside world is acknowledged through glimpses of the venetian blind which filters the green hues of the garden and reflected natural sunlight. It is a scenario of coffee cups, kitchen tiles, potted plants, toast, the kitchen stool and then at an unexpected level of remove we are surprised by a slow pass in which the kitchen stool is revealed as the artist's stool in Vermeer's "An Artist in his Studio".

The same black and white tiles and the same kitchen stool help to make this transition. At another level there is the association of Carol's kitchen being her workplace and in this instance her studio also. Vermeer is a significant choice not simply because of these references but even more profoundly because of his use of the camera obscura as a distancing device. The video camera like the camera obscura stands as a metaphor for the eye.

In this case the movement is painstakingly slow. Each shot is immaculately worked out and lingers caressingly over every detail. It is impossible not to experience a moment of unease as the viewer becomes aware of a two way exchange. In conventional TV the viewer becomes acclimatised to the behaviour of a voyeur but slowed down to this patient level of sustained examination there is a moment of reversal when the eye within the box blinks back.

"This is..." is a richly layered work which will reward repeated viewing. It can certainly be enjoyed simply as a sensitive accumulation of visual correspondences and minute discoveries of beauty within the mundane. At another level however it provokes rich seams of metaphorical associations and fresh insights into art historical and literary relationships.

Anthony Bond

David Ryan

Nightpainter (Cargo Cult 12)
1985

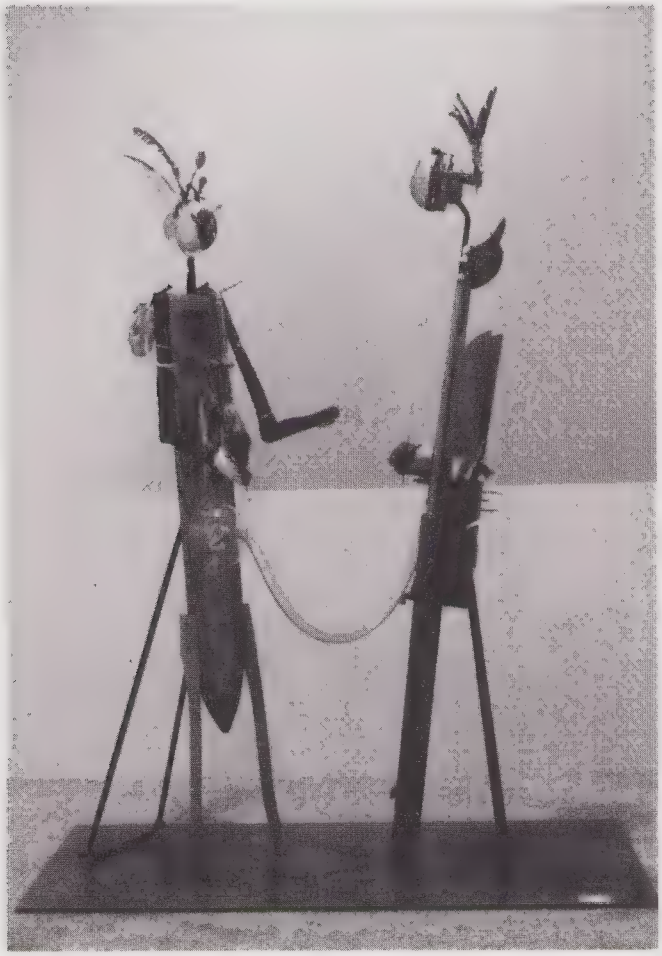
David Ryan is an artist who has consistently searched for a mode of painting which will communicate a personal history and philosophy to both himself and the viewer. The paintings exhibited here are part of the series "Cargo Cult", and relate to the idea of the cargo cult as the performance of an activity, futile in itself, but intended to bring about a desired result which is unconnected with the nature of the activity. Ryan believes that the rituals of art-making and its magical properties express a similar philosophy.

Each painting has a history developed out of previous works and contains an extensive repertoire of images frequently recapitulated. Although these objects all have profound and complex meaning and develop over whole series of paintings, sometimes transformed to the extent that they become virtually unrecognisable, they are not symbols but signs of events, experiences and states of mind which work to re-inform the artist. In earlier works they were collaged onto the surface of the canvas to provide a diaristic narrative and were sometimes accompanied by objects separated from the canvas but painted in a similar manner. These artefacts reflected Ryan's interest in implied space and also a concern with hand-craft, which in later works takes the form of incorporating references to hand tools made by the artist. In the more recent paintings spaces have been collaged together in the same way as the signs, starting in each painting with a representation of the space in the studio and progressively incorporating forms from the outside world, especially India, which contributes a great deal to the personal iconography. The works depict the studio and the debris it contains, richly coloured and painted life size so that the viewer relates to the objects as to life. The signs emerge and recede, some speaking clearly only to the artist and appearing to the viewer simply as formal structures. The studio is chosen as the subject because of its meaning for the artist, and the piles of junk, like the memories of India, become idols or images. The forms acquire personality through their history in the artist's life and can assume anthropomorphic qualities, becoming surrogates in the painting for the artist's own presence. Spaces are opened and then blocked again to create ambiguity which echoes that of the barely recognisable images, paradoxical in nature and inviting comparisons which ask, rather than answer, questions. A sign such as the "axe" surmounted by a rock in the lower right corner of "Night Painter", for example, stands for both the unknownness of the primitive, intuitive internal space on that side, and for a barrier to further exploration. A painterly treatment is used to express the qualities of this area, but is modified on the left side which represents space outside the studio, flooded with nocturnal light and more "known" because more external.

Despite the complexity and richness of forms, spaces and images in these paintings, one of the most prominent features is a powerful sense of integration. The different components interlock with a feeling of precision and wholeness that belies their apparent randomness and indicates the sure foot with which the artist traverses his chosen territory.

Caroline Miley

Mona Ryder



Confrontation
1984

Mona Ryder's art is a natural extension of her day to day life and environment. Sculpture is just one part of her art practice which, from childhood has included drawing, painting, embroidery, weaving, making constructions which incorporate found objects, and over the last ten years printmaking.

Her technical versatility and virtuosity, sense of theatre, love of rich and finely worked detail, and wittily inventive use of materials, is kept rigorously at the service of her expression, an expression which is, at basis, about her personal encounter with the world, her exploration of it and placing of herself in it.

Ryder's works are based on her responses to the people and events of her immediate environment, and are usually handled with a sense of open ended, at time enigmatic, semi-narrative. This, combined with her use of cumulative symbolism, gives the viewer a number of positive ways to read each work.

The intense emotion and the violence expressed in some of her imagery is generally undercut by a twist of humour which both softens and extends her content. She is at her most biting in the thirteen etchings she executed to illustrate the seventh century Greek satire *Women* by Semonides of Amorgos and published, in translation, by Locks' Press in Brisbane (1983). Ryders' illustrations subtly subvert this very unflattering stereotyping of women and in effect satirize the satire.

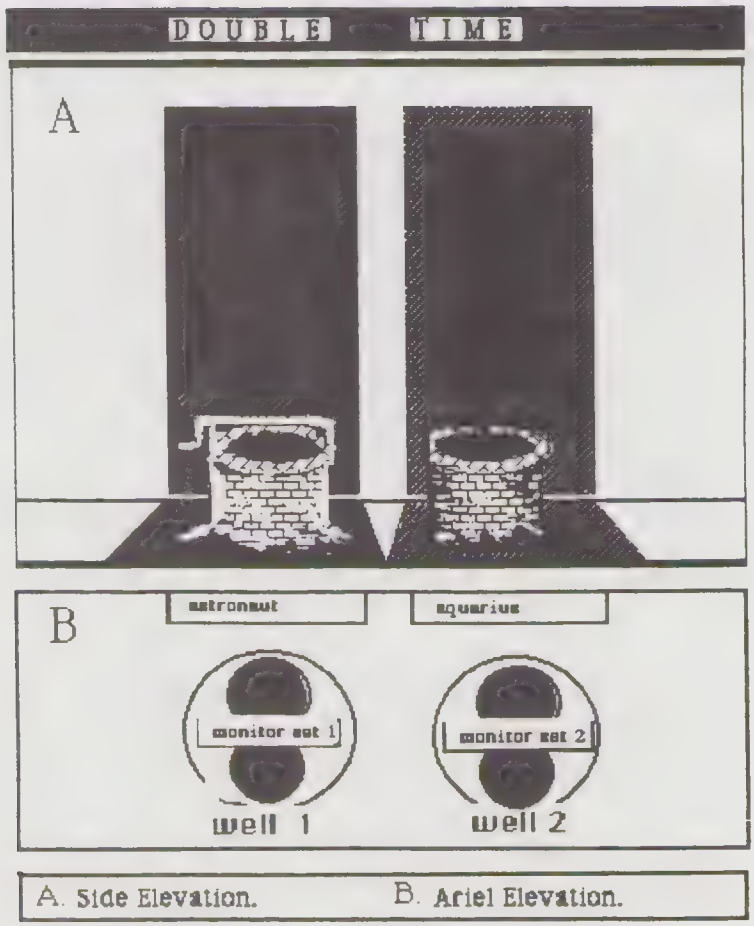
Although her work naturally has a female orientation, it is not programmatically feminist but is concerned with both male and female roles and expectations and, as in *Confrontation*, the work in this exhibition, with the meeting of the two.

The word "confrontation" embodies the notion of a meeting of opposites, a coming together of separates at a junction or point of impact, of surprise encounters. In the work *Confrontation*, the figures are frozen at the point of encounter with all its bristling unresolved tension. They are physically united but convey an essential duality in which the obvious sexual encounter becomes a metaphor for that between self surrender and self preservation, ecstasy and pain, tenacity and vulnerability. This is suggested by the totemic status of the figures, by the mixing of the hierarchic and the commonplace in, for instance, the wood carving and the headresses, and by the sexual violence yet sense of enigmatic vulnerability of the smaller figures in their viciously barbed box set beneath the icon-like mother and child.

There are literal and thematic connections between Ryder's prints and her constructions. The breast plate of the female figure in *Confrontation* is the cut down plate for the etching *Tension* (1983), a work which could prefigure *Confrontation* in mood. Symbols also recur — like the box which in her work alternately means security, death, restriction and here is a dangerous Pandora's box.

Confrontation was one of the last works completed before Ryder's five year retrospective exhibition at the Queensland University Art Museum in September, 1984, when her work came suddenly to public attention. It is perhaps partly in response to having a wide audience that her most recent work (still unfinished in her studio) promises to be more directly emotive, less enigmatic, and of course as always, crafted with intelligence and wit.

Sarah Follent



Double Time Drawing
1985

Double Time

In a gallery of this floating harbour city, hovering at the edge of terra, and clinging to this blue planet — ourselves, 98% water — you are asked to throw a coin into a wishing well, throw a wish to the screen arms of the water-bearer, bearing the idea of the race...To trace a geneology is to defy logic — what reason commanded the joining of stardots way back, when Aquarius dawned in a night sky (and its still the age of the Age), to the carrying of water on the very real heads and shoulders of ancient women, to some imaginary time when logic is again defied and a female astronautical water-bearer floats unlinked in a deep space sea, beyond human possibility.

This is the scenario/landscape Jill Scott as artist, dissolves, through an interplay of painting, video, sound, lighting and sculptural effect. Her work has concentrated on recontextualising our culture's mythologies and dualisms, as exemplified by some of this year's past works: the DOUBLEDREAM (March, Performance Space) which, through video, sculpture (a vessel in the shape of the gondola), and painting, referenced McLuhanesque ideas of hot and cold media by the creation of two women characters to embody the opposites of land/sea, and the parallels of hot/cold, dry and wet. This work was sequelled in the Scanlight video show (July, Australian Centre of Photography) with "Magnificent Desolation" — a succinct two minute cut-up narrative on the 'sabotaging' of the female symbolic, namely the moon by Neil Armstrong's heavy weightless steps, and points to all that's happened since in subsequent areas of space colonisation. DOUBLESPACE (Aug, Roslyn Oxley) builds on previous themes of metamorphosis by taking a remote point of view back towards the spinning planet as the remnants of deconstructed myths and fairytales form new and surprising narratives. And now this DOUBLETIME... (BLINK. Think Doublethink. Then think again.)

Using the video image as a basis for the painterly, her canvases are high keycolour, a teevee pointillism, with the subject momentarilly caught in metamorphosis close behind the scanlines. Given that the electronic image is the matrix of information and perception in this age, Scott takes up the notions of motion of transmission/reception and reappropriates them in a departure towards the timeless. This concept is alluded to by spinning repeated metaphorical motifs throughout the corporeal work. The sound of DOUBLETIME is a self generating simple rhythm revolution about the well-double wells — one light, one dark: a diametric dualism of past and future while water undercurrents an eternal present. The two circular screens in each well together form another symbol, that of infinity. The video images within a mirror reflective, the narrative a continuously running tape as imaginary water-bearing symbols meet the 'down-to-earthbound women-water-bearers — they themselves equally imaginary to our urban australian existence.

Like images glimpsed from the underworld, the screens will become camouflaged beneath their pools of wellwater. Here you are. Throw a coin and watch as the image flies out in a centrifugal breath, rippling a departure from the source light. Throw a coin, make a wish as the female subject responds in dissolution to the projected whim in this hallucination of spectator participation/control... then as the water calms, the image resolves with the screen subjects in secret, sometime, a doubletime, in *terra incognita.*

Linda Wallace

Madonna Staunton

Secular Icon
1985
Photo: Darren Knight

Fern
1985
Photo: Darren Knight

The current series of collages are much larger than all her previous work. The result is an enhanced imagery which seems as natural and right as if she had always worked this way. Madonna Staunton is a poet and her activity as a creative person is equally divided between visual and poetic activity. It would be reasonable to say that the dividing line between the two is at times tenuous. Words have been included in the selected raw materials for the collages in the past. When this has happened it is no mere formal device but a deliberate selection and the words are intended to be read and related to the other elements not just as form but also as meaning. The layers of correspondence are not to be cut up, analysed and dealt with separately. They are deliberately made as a whole response by a person whose sensitivity refuses to be categorised and pinned down to orthodox formalism or orthodox readings of style and art conventions. On the other hand she is as conservative about the essential concepts of design and drawing as it is possible to be. She studied for a while with Bronwyn Thomas who emphasised the principle that any mark made on a canvas inevitably changes every other part of the composition. This consciousness of visual interrelatedness reacted with her poetic sensibility and her interest in oriental philosophy. Buddhism was an influence on her thinking in this respect and provided a framework for her own discipline as an artist.

She believes in the necessity of getting things just right. There is a moment when you know where something must go, no other choice exists. Yet the discovery of this right place and right moment is hard won. It requires constant self examination and a sharpened sensibility. Paradoxically there also needs to be a wild card in the system. Opportunities have to be grasped but they also have to be generated, for this reason accidents must be allowed to occur. Chances must be taken. She believes in the necessity to be spontaneous, to allow intuition to take its place in acknowledging the miraculous accident. It is a classic Zen discipline of balances.

In these collages she has used book bindings and hinges to create supremely simple, formal devices that have all the intensity of a Zen brush stroke. The choice of book spines is of course partly informed by her love of the physicality of books — their presence as well as their being the traditional means of maintaining a culture and transmitting ideas. The tenderness and respect she has for the material must also inform her classically minimal aesthetic that casts off any superfluous gesture. Yet the severe formality of the works never comes near being a dull exercise in design. These collages have the pure transcendence I associate with Rothko at his best.

Anthony Bond

Wendy Stavrianos

Trinity
1985
Photo: Matt Kelso

Wendy Stavrianos's art has always been intensely personal. It is the external manifestation of strongly felt inner experiences, experiences arising either from within the artist's own psyche or from events which have in some way affected her life. Her earlier work used the landscape as a metaphor for human experience, and physically the landscape became a specific metaphor for human sexuality, and by extension for the processes constituting the life cycle, viz. birth, death, regeneration. Works from the early 1980's (eg. "Earth Dresses", 1981/82 and "Night Curtain", 1984) were formally characterised by folds and layers of canvas, at once inviting comparison with the folds and layers of the female sexual organs and with natural landscape forms. If there can be such a concept as a "subtle directness" it will be found in these works. The artist confronts the viewer with these (often) uncompromising images of self-exploration, yet in so doing opens herself to the danger of having them used against her. The folds, cracks, layers and crevices are more than transpositions of natural forms. They are also tears, rips and cracks in the artist's soul. The process of self-discovery must often involve the revelation of psychological wounds, and it is these, as much as the artist's exploration *and* confrontation, with which the viewer is presented.

In "Trinity" Stavrianos continues her psychological investigations and retains the landscape, but this time not so much as metaphor but rather as symbol. The viewer is presented with a dramatic tableau, powerful and disturbing in its intensity. On the wall triangular dentate forms overlap and thrust across and through the surface of the canvas, creating an eerie otherworldly space and a dramatically incisive surface tension. The triangular form evokes the famel pubic triangle, and in a more subtle way refers symbolically to the innate dominating power of the feminine. The power to give life.

The painting is full of life and the chrysalis form with its bird-like mask symbolises the idea of regeneration. It encompasses those processes by which the universe not only comes into being but repeatedly destroys itself and is renewed. In Jungian terms the bird is a symbol of transcendence, a being able to literally and symbolically remove itself from the earth. It symbolises for the artist the explorer searching for a wholeness, a unity which will encompass both the mind and the body. On the floor, lying on a rectangle of metal is a mummy-like creature, again with the bird mask. It is "attached" to the painting by arterial cords sinuously curling around the form, bridging the space between wall and floor yet giving that space its own essential being in the total concept of the work. What does this creature represent in its inanimate repose? Jung speaks of the artist as alchemist, the being able to project psychological associations of which he was neither fully conscious nor in control, into metals, retorts, empty stretches of canvas, or whatever. Here Stavrianos seeks to evoke the spirit in and behind inanimate objects by projecting the contents of her own unconscious into the elements which constitute "Trinity". Through a visual language of the landscape and its association with the feminine (both physically and psychologically), the artist has expressed a meaningful coincidence of a symbolic outer world and her own inner world. For her this is a vital and living process and one which informs all her art. For the viewer it is a powerfully disturbing visual and psychological experience — a vicarious spiritual rites of passage.

Peter Haynes

Robert Thirwell

Just At The Edge
1984

Ambitious art has always incited people to think about reality and language. When mainstream painting kamikazied onto its aircraft carrier flatness back in the late 60's, artists began thinking anew and working in an enormous variety of ways and means. To many artists painting became the old enemy. It was too reminiscent of art.

Now the angst barrier has been broken, the surface (to be painted) has lost most of that old time intimidation. There still exists the problem of what the hell to communicate — the content — but artists are no longer working outside the galaxy of signs and signals that have become our culture. With sticks, in the sand, some artists are re-interpreting the phenomenology of this 'hidden' superstructure.

Rob Thirwell's pursuit of visual language has allowed him an unselfconscious approach to many mediums — performance, video, 3D and painting. Each has been used as the vehicle for the idea(s) he wishes to communicate.

Thirwell extends the 'art as an idea' approach by expanding more fully the 'idea' into the interpretative experience of the viewer. Both the relativity of the 'idea' and its grounding within cultural experience oscilate within the mind of the viewer.

'Gravity's Angel' and 'just at the edge...' are paintings in as much as they are largely composed of paint on canvas, yet they are, more strictly speaking devices upon which clues have been placed.

At one level, suspended from the narrative of signs, the formal imagery has its own life, but this is no more than the residue of an idea through which the artist juxtaposes his many layers of interpretation with a bit of contradictory impasto and painterliness.

These are paintings denied of colour, and what drawing that does exist has been done in paint, the shape of the edge with the hint of intermedia. "just at the edge..." has been collaged with mirror fragments and embossed within a cardboard — kitch classical portico, surmounted by urns.

It could be, to paraphrase Jean le Gac, a still from "Through the Looking-Glass" by the English mathematician Charles Dodgson bounded by its tradition as a classic, in which Alice probing with her key investigates the door to a new reality. Yet it is not that, exactly...".

Thirwell delights in codes and mysteries juxtaposing icons and imagery with wit and whim.

Through the looking-glass we see fragments of ourselves thus lending creedence to the old cliche of everybody having their own interpretation, while, at the same time, offering a plethora of clues all hung around the central ambiguity. At the bottom, on the frame, a text incorporating analogy..." She thinks of a mathematical function that will expand her bloom-like into a power series with no general term".

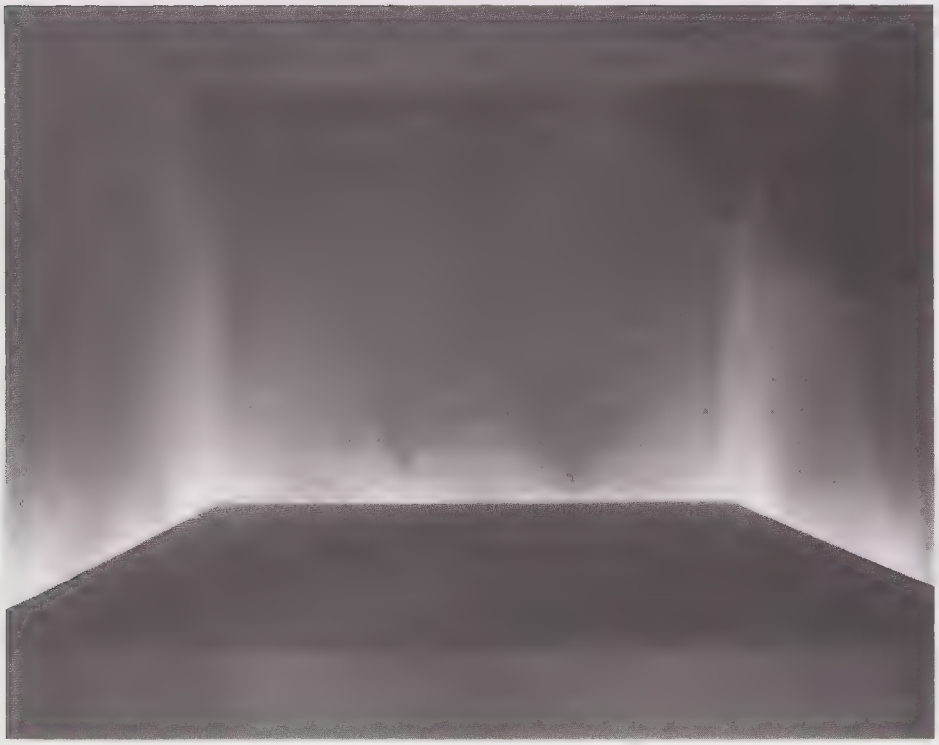
'Gravity's Angel', powerful and compelling and more 'painterly' than "just at the edge..." offers fewer devices. Yet nevertheless an equivalently broad range of cultural interpretation can be brought to bear by the viewer.

A plane, of black and white (silver) movie vintage flashes by an eclesiastical window, yet we are looking down on it, as if it is falling, cabin windows lit, from the sky. There's an element of a religious icon on (monocromatic) stained glass windows.

More whimsical though more immediately coherent than 'just at the edge' it goes beyond the opening frame of an Ealing Studios production, just as the other painting explores more possibilities than it immediately offers.

Jim Moss

Ken Unsworth



Adieu
1985

'Adieu'

A month ago, Ken Unsworth's contribution to *Perspecta 1985* was to be an installation entitled 'Night Watching'. It was to involve hundreds of telephone books, strewn on the floor — in the midst of which a head, attached to an absurdly long neck, strained towards an open window, the source of light and air.

However, things changed. The telephone books were no longer considered suitable, and replaced by a monolithic rectangular block. The neck disappeared, and the head, a la Brancusi, was left staring up at the window. Eventually the head disappeared. Adieu to the night-watcher.

'Night Watching' to 'Adieu'.

'Adieu', Ken Unsworth's installation which *is* to be exhibited in *Perspecta 1985*, is characterised by an unexpected minimalism. In a white room, the entire floor-space is filled by a white rectangular block, about waist high. To one side, the wall is pierced by an unfilled white window frame, through which a light shines. The passing of air through the window is indicated by the movement of its black curtains. Also, from the outside, is heard the insistent, fascist sound of marching feet combined with a single wistful voice, repeatedly bidding "adieu".

The interior space is full — the white rectangular block bars entry. The audience is forced to look on. To what? Nothing? And yet, the block contains all sorts of possibilities, like the rough marble which Michelangelo confronted. An Eraserhead, giraffe-like neck? Unsworth has removed his monster and leaves us to invent our own.

Jonathan Watkins

Hossein Valamahesh

Sifting through (gold was found here)
1985

There is a glut of fast art, flash art, wild art in the market-place. New expressionism, post modern, transavantgarde movements are tripping over each other in an incessant and desperate effort to find meaning or to comprehend the lack of meaning in the pluralist-art of our unbalanced times.

Art principles and practices are in question. Art criticism has become metaphysical and almost hermetic. The boundaries between the creative and the quoted are blurred. The mainstream of contemporary imagery is vicarious and plundered. The informed decree that art has no inner life. Almost nobody dares to look for the soul.

But art need not be a reckless cancelling out of itself, a shameful exploitation of cultural resources, a second-hand quotation, an inarticulate fragmentation, a quick feed swallowed whole.

In the beginning, when it was acknowledged that the void was dividied by a thin line, that on one side there was darkness and all its elements and on the other was the light and its attributes, the principle of wholeness was given form. This is the core of the human condition. There have always been artists concerned to seek that interior axis where the spirit lives and to attempt to express the whole vision.

Hossein Valamanesh is such an artist. He shapes a potent alternative to the anything-goes-principle of current art-production. He is preoccupied with the timeless. Every aspect of his work honors the sense of balance and refers to the fundamental laws of nature, both visually and symbolically. Every piece compassionately integrates logos and eros, combining geometric form with organic materials, uniting the stable and the changing. . .most deliberately so in the new work made for the Sydney Perspecta.

The work is anthropological. It is a compact environment made up of 1 horizontal and 3 vertical lines. Each line is actually a stretcher honed from canvas and wood. Each holds the same single figure, the silhouette of the artist himself, shaped in the vernacular, awkward and vulnerable. The silhouettes progress from rough earth to smooth sand and finally, on the floor, to the figure as void, in a shallow black pit. Near the pit are 3 mounds of earth, working sieves and a pick and shovel. They are exact, simple and necessary in digging for gold.

Gold is the metaphor. The piece documents digging for the soul's gold. It is a finely conceived, eloquent and humble investigation of the soul's journey from the earth and back to the earth in darkness and in shine. And, as a work of art, it dares to move from the inside out, dares to invent its own icons, and most of all, dares to be positive and wholistic.

Heather Ellyard

The Artist mentioned keeping the work's original size on the title tag as 1mx1m, when it really measured 3ftx3ft. This had remained unnoticed until then. For him one of Robert Morris' "Three rulers" (1963), had demonstrated that depth could be sideways. In the forward to the first exhibition of the work, he writes: "The title ᐃᑭᑕ (Itika), doesn't mean anything more than itself." To which he adds after a moment of silence: "This piece was made on the southern coastline and is contaminated, at this very place, by the Lizard river."

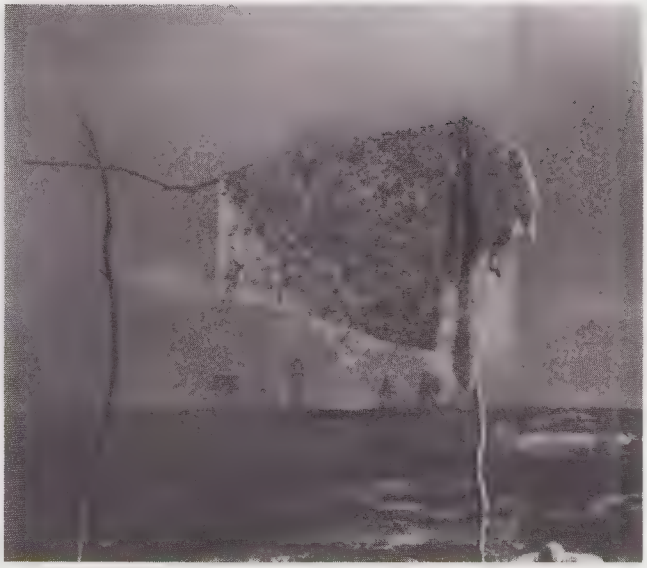
— *The priming has, for you, a certain importance.?*

— Yes, sea water...its qualities are well known...

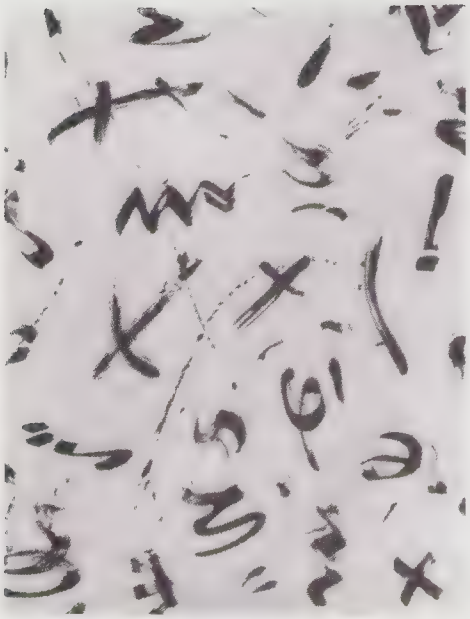
Well treated, once dry, the canvas finds its natural shape...it is fully primed, not just the surface.

He is reluctant to speak about his work, as if words could not say. "This painting is invisible...yet, it is made to be seen. It is the surface of exposure of its presence to the eyes...

The painting is made, here, to resemble itself." A.V

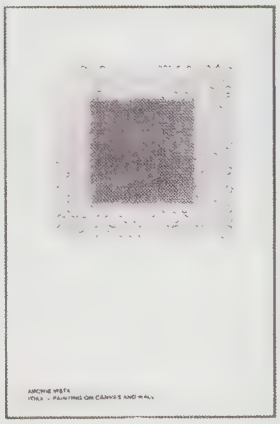


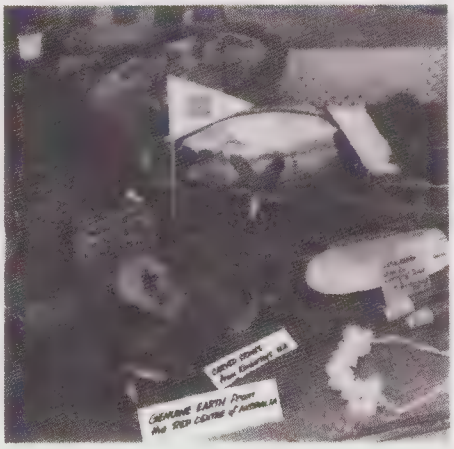
Drying Canvas

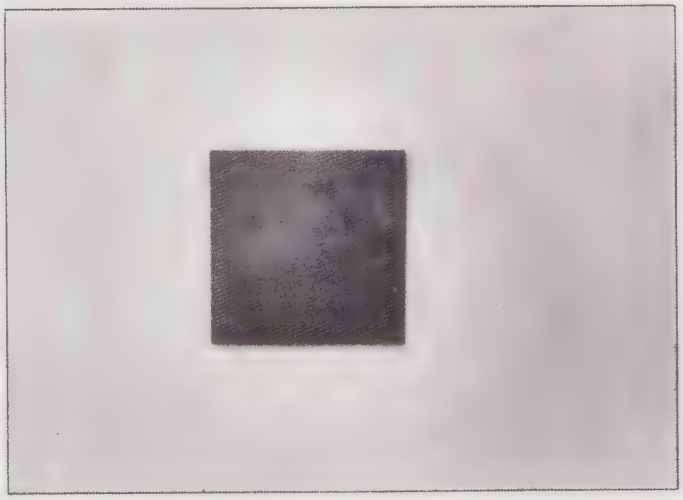


ᐃᑭᑕ (Itika) 36. Print.

Page from the catalogue — Bondi Pavilion, April 1985







- Post Card
- Flag
- The painting as shown on the gallery wall. Bondi Pavilion April 1985

Robin Wallace-Crabbe

Watcher In Studio
Dancer — The Splits
1984
Photo: Darren Knight

A tendency in my work is for it to grow out of the mess which accumulates about me — over years. Found objects, reproductions, sculptural arrangements produced as play. I like to think that in this clutter there are meanings. So I search for accidental meeting points (not methodically not all that purposefully) which should, after all, have some small significance as they are what they are, where they are, as a result of the existence of this particular jackdaw, this representative of his species.

There are other tendencies — I am, for instance, fascinated by the way meaning dissipates in life, in art, in everything. And I find, against all my best intentions, that I drift back, back to a kind of imagined ideal landscape populated with birds and trees and fish and quadrupeds.

Over the last few years, and this stimulated by working with the Canberra Dance Ensemble last season, my playful sculptural arrangements — that litter where I live — have grown in size and weight. I have dressed them a little, plaited their hair. I have made them, for company, a dancing dog (perhaps a sly grin at Günter Grass)...is this an attempt to immortalise the dog waspy...who died anyway...I light candles for him in the cathedrals of France...for his soul that he might sit on the right hand of God the father almighty and lick it.

The dancers, part of studio litter, become part of a subject for painting. This is natural in this search for meeting points, for junctions, for locations of meaning — not hunted but tripped over. And they, are...well in a sense they are people...if they weren't would the dog dance? It is a philosophic question I think.

I have wondered...as these dancers creep into my paintings... wondered about sculpture's relation to painting, and about the relation of human life to the stage we create...in loss of meaning isn't some meaning gained...? If for no other reason than that just organization of shape and colour is meaning...new meaning... marks at the end of thought.

In some of these paintings I add imagined figures. In *The Watcher in the Studio* (and what a pompous word studio seems — yet its pomposity is its precision) I have added a portrait...this person looks towards herself through the danger and the arrangement of dead trees...the shark?...I'm afraid I draw sharks on small canvases and school them on the floor...it adds danger to walking.

Ezra Pound, who said (I think, too late) to Ginsberg "ma plus grave faute pourtant fut mon antisémitisme, ce stupide préjugé petit-bourgeois" (sorry about that but I am stuck with only French texts and I find them a bit difficult but assume them accurate) wrote...that is Ezra Pound wrote:-

"The scientists are in terror and the European mind stops".

But there are alternatives...not the least of which is to play in a corner — not as retreat but in search of new meanings or the rediscovery of lost meanings.

In a way making art is making self anthropology, not to discover what the self is like (I am sick of that), but to find out about the nature of the group.

Camera Obskura

Curator: Sandra Byron

Judith Ahern
Lyn Ashby
Jean-Marc Dupre
Wayne Fimo
Fiona Hall
Merryle Johnson
Mental As Anything
Ann Noon
Robyn Stacey
Antoinette Starkiewicz
Kym Vaitiekus

Kamera Obskura — Laughter in the Dark

The works selected for this exhibition entitled "Kamera Obskura — Laughter in the Dark" have been chosen to highlight a theme running through contemporary Australian photography, film and video making. These artists appear to be questioning much of the dourness permeating post modernism, and adopting approaches to their work which are more light-hearted, comic, playful, whimsical or bizarre than those commonly accepted in the past.

The title for this show comes from Vladimir Nabokov's novel first published in Russin in 1933 as "Kamera Obskura" and translated by the author in 1938 as "Laughter in the Dark". The title seems particularly appropriate as it illuminates the chosen photographers', film makers' and video makers' main concerns. The "Laughter" points to the comic element and the "Dark" suggests the serious side to these works and the times that have produced them.

The artists represented are Judith Ahern, Lyn Ashby, Jean-Mark Dupre, Wayne Fimo, Fiona Hall, Merryle Johnson, Mental as Anything, Ann Noon, Robyn Stacey, Antionette Starkiewicz and Kym Vaitiekus.

These artists are venturing into the long ignored and frequently maligned area of humour. The comic in art remains neglected even today when the humour "industry" and some comedians are being reappraised and sometimes revered.

Throughout history humour has often been viewed as detrimental. Plato and Aristotle saw humour and laughter as degenerate and morally threatening to art and religion. These ideas persisted until writers such as Ben Johnson (1599) proposed humour's function as a social corrective for the follies of mankind. In 1905 Freud's "Jokes and their Relation to the Unconscious" ambitiously investigated the nature of humour, quoting Jean-Paul Richter's assertion that "Joking is merely playing with ideas". Freud also recorded the observation of his predecessor Fischer (1889) who propounded that humour was a "force that can illuminate thoughts and that "a joke is a playful judgment".

Freud's book concluded that humour can be used effectively to present thought. Within this exhibition thoughts can be said to have been visualised. The artists' thoughts may be serious cynicisms, pessimisms or aggressions but veiled in a humourous cloak fashioned from satire, wit, black humour or mere whimsy, an element of light enters the darkness.

The presence of laughter amid this darkness stems from humour's ability to deflect the viewers' critical judgment eschewing artument. Serious ideas and thier associations when presented in the guise of a visual joke may be recognised and accepted rather than rejected or avoided. So the serious thought coated in the sweetness of humour, is absorbed by the viewer.

The techniques and strategies employed by the artists of this show are similar to those used any night of the week by a stand-up Las Vegas comedian: brevity, absurdity, topicality, allusion, exaggeration and irony.

As more and more serious artists blend gravity with levity, their growing body of works provides an interesting and welcome relief from more traditional attitudes, capturing a larger and more accepting audience.

With little cause for global optimism in the 1980's, it seems that a world constantly on the edge of apocalypse is inspiring some artists to use humour to effectively express their passionate concerns.
All of the artists in "Kamera Obskura — Laughter in the Dark" recognise and skillfully exploit the power of humour. The results need to be taken seriously but as Reg Mombassa from "Mental As Anything" points out somewhat opaquely "There are a lot of degrees of *'seriously'* ".

These artists use humour to challenge an accepted view of reality — to question, to criticise, to exclaim, to amuse and to inspire "Laughter in the Dark".
As Wasson (1926) succinctly explained "Humour is something which causes a tickling of the brain and laughter was invented to scratch it".

Sandra Byron October 1985

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Freud S. (1960) *Jokes and their Relation to the Unconscious.* New York: Norton. (Original German edition, 1905).
Nabokov V. (1961) *Laughter in the Dark.* London. Weidenfeld and Nicholson. (Original Russian edition "Kamera Obskura, 1933).

Judith Ahern

Natalie Wood from the
Starportraits series (1984)
(Original in colour)

Judith Ahern's Polaroid portraits from her "STAR PORTRAITS" series form a visual autograph book. Her subjects range from the Prime Minister, Bob Hawke to country singer Chad Morgan. Other "STARS" include the Premier of New South Wales, Neville Wran, Johnny Rotten, Sophia Loren and Australian country singer Natalie Wood. The one common denominator of subjects of this diversity is their shared concern with the image they project to their public.

Ahern has a groupie-like obsession with her sitters, seeming to negate their cynicism, encouraging them to reveal something of their characters. In the case of the more famous subjects however, their public image frequently overwhelms any more intimate portrayal.

The subjects, whether posing sincerely or dutifully seem to appreciate being photographed, cheerfully authenticating Ahern's results with their signatures.

Ahern is devoted to her celestial subjects saying, "I have been pursuing a project of Polaroid documentation of a cultural stratum of 'STARS'. I began this series in 1984 at Tamworth country music festival collecting autographed SX-70 Polarioids of major country music 'STARS' (Slim Dusty, Natalie Wood, Chad Morgan . . .) This body of work attempts to document the cultural stratum of the star, the celebrity, be they country music singer, artist, politician or film actor".

Those personally endorsed hi-tech images are a long way from traditional portraiture. The photographer has at first glance become an autograph hunter with a Polaroid camera. The viewer becomes aware of the exchange between photographer and subject/fan and star. The traditional "Can I have your autograph?" is transformed to "Can I take your photograph?" Once recorded the subject is asked to autograph the image, and in an appropriate role reversal the subject rather than the artist/photographer signs the work. These inscriptions vary from simple signatures to the graffiti-like embellishments of Johnny Rotten. Other images are dedicated to the photographer from the star, "with love". In fact these signatures make the portraits akin to the Fancards that stars distribute to their admirers.

Ahern's seemingly artless portraits sometimes reveal her subjects apparent vulnerability so effectively, as in the portrait of Chad Morgan, that the viewer is quite moved. Ahern's SX-70 Auto Portraits celebrate, democratise and ironically reduce the aura of fame by equating the less renowned with the famous. Her device of re-photographing and enlarging the SX-70 originals to large colour portraits amplifies the normally pedestrian instant snapshot role played by Polaroids.

Despite Ahern's undeniably committed approach, the ambiguities of her imagery force the work to hover between celebration and scepticism.

Lyn Ashby

Solipsism No. 3 — Group of Solipsists under the mutual delusion of each others' existence (1984)
(Original in colour)

In his 'Solipsist'' series Lyn Ashby satirises the notions of an esoteric philosophy he once studied. The solipsist doctrine suggesting that the self is the only thing known to exist is examined and rendered absurd. In the first image of the series titled ''Solipsist feeding Seagulls'' the manipulation of the image and use of graphics is minimal. Notions of the inside and outside world, the body and soul are introduced. By the second image the outside world is less obvious. A trio of Solipsists now sit discussing geometry. In this surreal image Ashby is attempting to find visual equivalents for Solipsist thought, and the work becomes more obviously manipulated — more graphic than photographic. Here Ashby uses displacement and incongruity to make his statement. The three figures sit crowned by geometric forms, with the artist exploiting faulty Solipsist reasoning to expose itself . . . blending the illogical with his interpretation of the philosophical.

By the time we see the third and most graphic image ''Group of Solipsists under the mutual delusion of each other's existence'' the situation has become totally absurd. This sceptical examination of Solipsist thought wryly shifts the burden of a truly intellectual exploration of the subject, making it more palatable.

Though Ashby's titles are essential to the work, familiarity with Solipsist principles is mercifully not vital to the understanding of his imagery. The titles themselves highlight the inadequacy of this particular esoteric philosophy: they appear literal but their deception is soon illuminated.

Ashby has transcended orthodox intellectual examination of this strand of philosophical thought by wittily presenting it as a graphic and conceptual joke.

Jean-Mark Dupre

The Swimmer — from
Monuments Erected on the
Ruins of Modernism (1984)

Jean-Mark Dupre's "Monuments erected on the Ruins of Modernism" are influenced by Antonin Artaud's assertion that "the particular action of light upon the mind, the effects of all kinds of luminous vibrations must be investigated, along with new ways of spreading light waves, in sheets, in fusillades of fiery arrows . . .".[1]

Dupre's bizarre photographs explore the effects of light and dark on his subjects and their settings. They show mysterious actors on a dramatically-lit stage. Dupre's choreography emphasises the surreal, fragmentary incidents from a continuing drama. Within these dramas the twilight backdrop reveals actors travelling the city as theatrical vandals.

Dupre dramatically uses darkness to create anticipation, and light to challenge the role of the viewer. His actors are evocative and illusionist. Momentarily exposed by light their nocturnal activities appear illicit and illogical. The light is then extinguished and his figures are absorbed into the darkness.

For Dupre, light literally represents enlightenment while dark is "deep, empty and introspective, yet maintaining a maximum of questions".

Dupre's images echo Mallarme's thought . . . "Il fait peindre non la chose, mais l'effect qu'elle produit." (One must not paint the thing as such but the effect created).[2]

Dupre explains his images as "instantaneous photograms of reality seen as negative, black holdings against the light, the shadows are evocative of a twilight world unreachable in its cause, but available through its effects."[3]

This twilight world may have a sinister element but its absurdity gives it humour. The actors are influenced by the classical and modern monuments against which they are seen. Naked or draped figures pose in the streets, parks and sculpture gardens of Melbourne. Within the classical settings figures are frozen in stylised poses, whereas the actors performing in the "modern" environments are appropriately dynamic. A figure springs from the St. Kilda Road fountain while in another image a ballerina balances on the Pathfinder statue whose hammer has been replaced by a fairy wand.

Dupre's sense of chiaroscuro illuminates and accentuates these whimsical performances. He directs and captures the actors' vandalism of classical and modernist iconography, producing very amusing and valuable images which record a deviant Melbourne nightlife.

The resulting photographs both surprise and bewilder. The surreal actors defy logic and taunt the viewer with their illusionist qualities. Dupre's images are evidence of strange nocturnal dramas — attempts to control the effects of light and dark and explore the language between gesture and thought.

Footnotes

1 Antonin Artaud. 1935 *First Manifesto Theatre of Cruelty* quoted in "Theatre of Instants" Jean-Mark Dupre. "Ant News 13".

2 Ibid.

3 Ibid.

Merryle Johnson

The Front Garden 1985
(Original in colour).

Having previously experimented with montage, hand colouring and chemical toning, Merryle Johnson in the two panels depicting "The Front Garden" and "The Back Yard" now demonstrates she is moving towards greater simplicity and unity of approach. Johnson has scattered her small colour photographs over large multi-windowed mounts creating a celebration of the ordinary aspects of life and its associated social rituals.

The viewer is taken on a guided tour of Johnson's neighbours' property. In the first panel "The Front Garden" familiar plaster animals become monumental. A small gnome rides on a pig's back while a cat stalks its prey nearby. A plaster kookaburra completes this suburban fantasy.

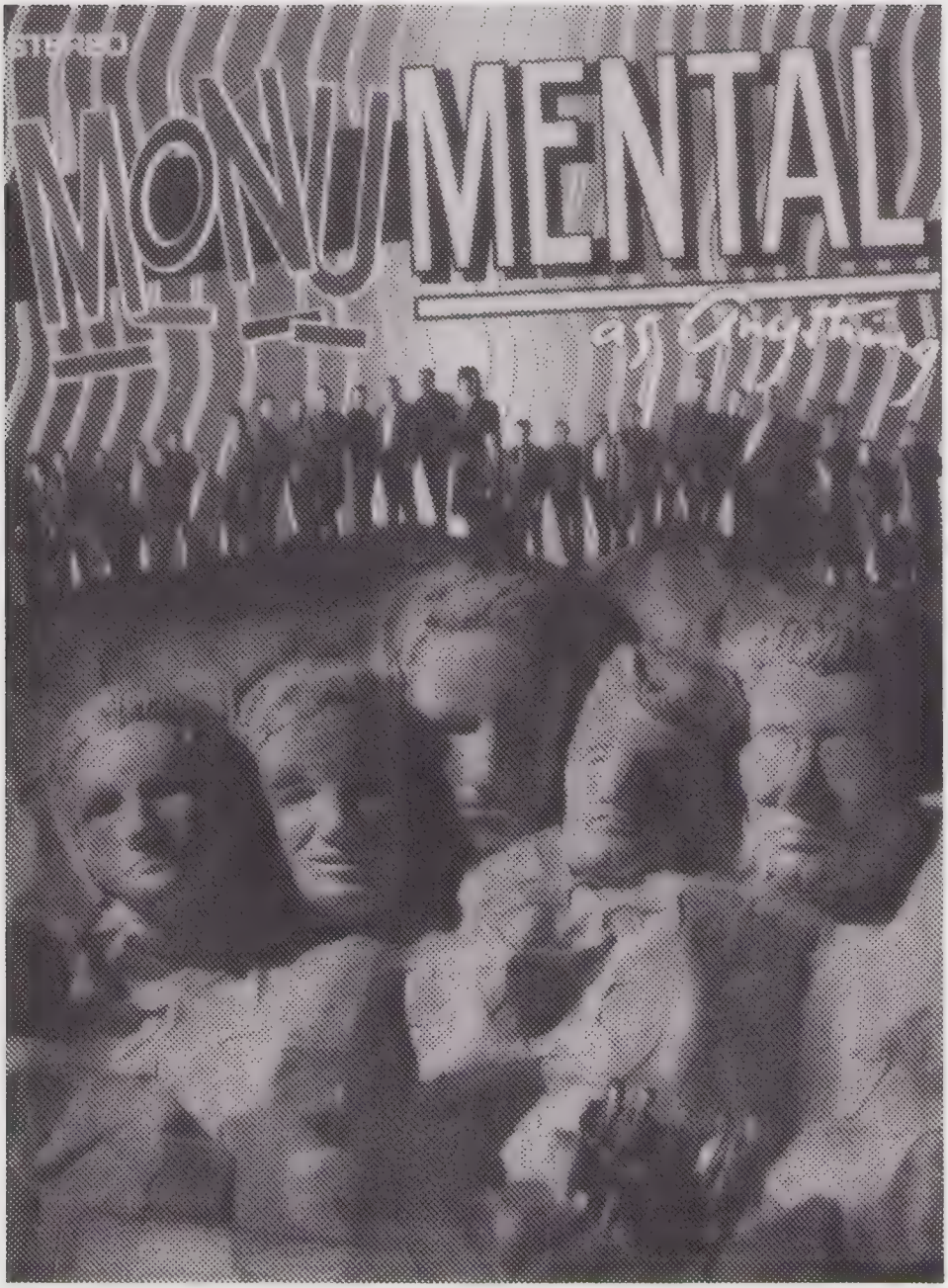
Despite Johnson's apparently light-hearted attitude, the work seriously explores a particular physical space and more importantly examines the notion that personal displays, as in the obvious case of the "Front Garden", are constructed and cultivated by the residents for public observation and approval.

The residents create an area in which they comfortably identify themselves within their environmental aspirations. Johnson effectively juxtaposes this carefully cultivated suburban fantasy of the "Front Garden" with the dour reality of "The Back Yard".

In "The Back Yard" her small colour photographs become like fragments of a partially completed behavioural jigsaw puzzle. Unlike the "Front Garden", "The Back Yard" is NOT on display and the visual and social distinction between what is consciously constructed for viewing and what actually exists hidden from the public eye becomes obvious. The reality of "The Back Yard" is reinforced by a scattering of empty beer bottles. Here the concrete monuments of the "Front Garden" are usurped by domestic animals, and a man chopping firewood.

Johnson's exploration of the everyday celebrates the ordinary, placing the trivial into perspective. Fortunately there is compassion in her approach to the residents whom she clearly knows well. The obvious distinction between their suburban fantasy and reality is exposed not for our ridicule, but to encourage an appreciation of the humanity that exists in suburbia.

Mental As Anything



Monumental As Anything 1985
Video Casette

The unpredictable Australian Rock Band "Mental As Anything" inhabit a uniquely hybrid cultural environment: their work is exhibited as a fine art video in the Boston Institute of Contemporary Art yet the band consistently find mass acceptance as performers in rock auditoria, worldwide.

Their lyrics regularly amplify seductively simple emotional puzzles, as in "I Didn't Mean To Be Mean" and "If You Leave Me Can I Come Too" but it is the melange of witty visual styles within their "Monumental As Anything" video cassette that gives the "Mentals" aesthetic solidarity with the other artists in this exhibition.

"Monumental As Anything", directed and edited by Tony Stevens, features what Reg Mombassa modestly describes as ". . . sparkling jewels of visual and aural entertainment cemented and illuminated by rare documentary footage dealing with the Mentals involvement with the forces of good and evil".

Within this moral chaos, the "Mentals", with tongue firmly in their collective cheek, explore "FUNDAMENTAL" Australian iconography — blowflies, lawn mowers and barbecues, while cult figures of the calibre of Chad Morgan and Dixie Whatley from "Entertainment this Week" make cameo appearances.

In a video billed as "Arguably the second greatest story ever told . . ." the "Mentals" tease, confuse and assault the viewers' senses and imagination with their distinctive style and often hilarious antics.

This wickedly infectious Mental Madness coupled with B Sharp's imaginative animation appears to almost justify Reg Mombassa's accolades for the "magnificent videotape of truly epic proportions . . ." — "Monumental as Anything".

Ann Noon

Duo Angelos — From the
Physical Portrait Series 1984

Ann Noon's three black and white photographs, "Two Towers", "Duo Angelos" and "Synchronised Swimmers Go Down The Drain", are images from her series of twenty-five "Physical Portraits".

Noon, who has always been concerned with photographing people in their environments has extended her interest within these images. The "Physical Portraits" series resulted from a decision to photograph people who are obsessed with an exacting physical discipline. These subjects included accomplished body builders, contortionists, dancers, swimmers, divers and others who are dedicated to achieving extremes of physical fitness, strength and agility.

The resulting images suspend the dynamism of their subject within the stillness of a photographic image, communicating elasticity and power.

The subjects, with the exception of the swimmers are not simply photographed in a studio or training area, but taken to a carefully considered setting. Noon deliberately juxtaposes her physically impressive subjects against powerful, structured backgrounds creating an uneasy visual irony. The impressive setting for these portraits competes with the subject for our attention, becoming a strong counterpoint to the models' presence.

In "Two Towers" the male and female body builders are depicted posturing in the foreground of a space dominated by office blocks. The eye is drawn instantly to the two robust figures then almost immediately distracted by the office towers beyond. By the manipulative device of overprinting, Noon introduces a strip of windows, which penetrate the border of the photograph, further adding to the sum of the individual elements of this successfully contrived image.

"Synchronised Swimmers Go Down The Drain" takes a more light-hearted view of physical strength and agility. The synchronised choreography of the top half of this image, reminiscent of an extravagant water ballet from an Esther Williams movie, is challenged by the bottom third of the picture in which Noon wryly suggests the swimmers may soon vanish down a plughole.

In Noon's last image "Duo Angelos" two muscular acrobats, a man and a woman, are placed in a strange, bleak setting. This scene, with its windswept tree and geometric concrete structure harshly contrasts with the agility of the figures.
Noon's obviously contrived images with their visual extremes of subject and setting are powerful, elegant and sparse investigations of physical forms and space.

Noon's portraits provide substantial visual clues to the obsessive character of these dedicated sculptors of bodily space and the backgrounds reveal her continuing interest in populating her images with incongruities.

Within the diverse ironies of her photographs Noon has wryly fused the visual concerns of Arbus and Sander with her own formalist search for physical stereotypes. Although lacking much of the humanity of her earlier work, these photographs show Noon's skill in creating images that are graphically accomplished and amusing.

Robyn Stacey

From the Outa' Nowhere — A Taste of Terror series 1985
(Original in colour)

In "Outa Nowhere — A Taste of Terror" Robyn Stacey, inspired by the horror comics of the 1930's, creates a narrative tragi-comedy. She skillfully uses light-hearted graphics to suggest serious themes, producing a comic sense of horror. Anxiety is depicted, as in the comics, through a surreal, nightmare sequence. The subject, terrorised by his conscience, sees his own death, whether real or imagined, as inevitable.

Stacey's "Taste of Terror" series is thankfully spiced with humour. Her sequence of three black and white photographs have been hand coloured with the final images blending lith film, the Xerox process and drawing to achieve a light-hearted, cartoon style.

The photographs are elaborate caricatures in which the subject fights for existence against an intimidating background with a life of its own, that mockingly watches its victim. The man in the photographs is clearly experiencing terror. This tension is relieved by Stacey's use of stylisation. The harassed man's contorted face shows a combination of unpleasant emotions: this is "high anxiety"!. He is no doubt experiencing a cold sweat. He trembles, turns ghostly pale and his blue tinted hair actually stands on end. He sees himself in brightly coloured flanellette pyjamas while his red tie incredibly defies gravity. The man's body is frozen with fear as he is engulfed in a swirling, fierce nightmare before he meets his projected death.

Stacey's talent to amuse allows us to recognise and sympathise with this man's torment, while not being directly threatened by the terror the images actually represent.

Antoinette Starkiewicz

Pianoforte (1984)
(Original in colour)

"Pianoforte" showcases Antionette Starkiewicz's distinctive style of film animation. The characters, created so convincingly through her use of voluptuous line, constantly adopt new forms only to change again, with elegance, simplicity and apparent ease. Starkiewicz has mastered line and now plays with it, constantly recycling her creations into new characters.

The sound track by Sharon Calcraft is an essential element of "Pianoforte". Robert McFarlane of "The Australian" says of the music "From primarily classical piano with flecks of contemporary colour provided by percussion and voice, the composer has fashioned a jewel of economy".

"From the first waves of arpeggios bringing up the titles to the Chopinesque nocturnes that in one key sequence dissolve violently into a black Carmen Miranda nightmare, her music fuses with the director's vision."

Starkiewicz's stylised sense of line defies reality. She exaggerates and enhances, producing imagery informed more by magic than logic. It is this creative freedom from reality which makes her animation so appealing and entertaining.

Her collaboration with composer Sharon Calcraft transcends an almost trite story of romance. The heroine is depicted as a naive young piano player who aspires to be "the best pianist . . . in the whole wide world". Her plans are thwarted when she is lured into a decadent night club. She is trapped, and no longer allowed to play her beloved Chopin. True love promises the only real means of escape from this lurid life of Latin American sambas and rhumbas.

In this animator's world of fantasy, Starkiewicz's heroine's eventual success is assured. Linear dramas create malevolence and tensions which are then made submissive to her light-hearted sense of line. Danger, fun and sexual stereotypes are created only to be subverted in the next frame.

Romanticism is coupled with a lively combination of sensuality, vibrant colour and inspired music to seduce the viewer. Starkiewicz tempts us to abandon our normal perception for her imaginative forms, which are convincing, intriguing, comic, erotic and sheer fun.

Kym Vaitiekus

Kym Vaitiekus Detail from Untitled Panorama (1984)
(Original in colour)

In his untitled, comic narrative, Kym Vatiekus satirises one of our Nations most revered myths, "The Holiday of a Lifetime".

The viewer is introduced to two travellers and accompanies them on their soon to be traumatic journey. Vaitiekus creates a narrative sequence on one roll of film to calibrate the passing of time. Within this panoramic format, he directs entire scenes, selecting the actors, their gestures and costumes. Vaitiekus also selects the backdrop for the scene and chooses props for the performance. The couple's movements are carefully choreographed with the man's figure crossing into the adjoining frame and introducing the new setting and the next (mis) adventure.

The work is obviously influenced by Vaitiekus' extensive film-making experience, forming a panoramic contact strip of stills from a mythical comic movie.

Vaitiekus' meticulous attention to detail, taken to its comic extreme, portrays "The Holiday of a Lifetime" as a sequence of disasters. Our intrepid travellers encounter menacing sharks, steep terrain and of course, get lost. Their journey is every tourist's worst nightmare.

Vaitiekus contrasts his actors with their backdrop with the use of exaggerated environmental cliches. The direction of Vaitiekus' work is distinctly absurd with the travellers deliberately overacting, strangely suggesting that reality lies somewhere between the extremes he depicts and the promises of travel agents.
Vaitiekus' achievement is in creating amusing images that demolish the traditional postcard rhetoric "Having a Great Time. Wish you were here!"

Transformations

Curator: Ursula Prunster

Davida Allen
Suzanne Archer
Giselle Antman
Cressida Campbell
Alison Clouston
Janenne Eaton
Victoria Fernandez
Anne Ferran
Adrienne Gaha
Robyn Gordon
Elizabeth Gower
Wayne Hutchins & Robin Heks
Janet Laurence
Kate Lohse
Hilarie Mais
Fiona MacDonald
Margaret Morgan
Loretta Noonan
Susan Norrie
Loretta Quinn
Robyn Stacey
June Tupicoff
Vicki Varvaressos
Toni Warburton
Jenny Toynbee Wilson

Project 50/Perspecta 85
Transformations

Within the broader brief of Perspecta 85, widened to include six curatorial selections, this component, originally conceived as a Project show, has evolved in a specific direction — the concern with personal artistic languages. In the past five years Project shows have tackled problems of categorization, "high and low", that seem to have been continually pushing us beyond narrow or restrictive definitions of art practice according to media and towards a consideration of the image which is common to many art forms.

Now that we are "post-everything" (as Julie Ewington recently described it),[1] how do we read the resultant images and their composites? The shift in art practices has meant that art is no longer seen as a "window onto the world" but a subjectively manipulated reality. This holds as true for photography as it does for painting, printmaking, performance, installation, ceramics or mixed media assemblages.

Nonetheless, the hierarchical values ascribed to certain art forms such as painting, persists in the popular imagination and are to a certain extent still reflected in curatorial practice. Within this section of Perspecta the "project" has been to select work across the boundaries usually erected between art forms (high and low) in order to focus on immediately pictorial languages resulting from an exploration of arts' material possibilities. The subtle alchemy by which artistic skill or craft transforms various substances be they pigment, paper, clay, canvas, inks, light sensitive emulsions or found objects, into images is one of the enduring pleasures and mysteries of art — for the viewer as well as the practitioner.

The stratification of practices according to media has meant that historically, women were more likely to be found working in areas like the decorative arts or photography and printmaking, but to a lesser extent in painting and sculpture.[2] From the 70s onwards, feminist art strategies favoured readymades, performances, photo-collages and pointedly "anti-classical" materials. Gisela Breitling argues that this was because language had confined women to segregated spaces.[3] But women are now also giving preference to "traditional" techniques like painting or sculpture.

The artists within this selection are thoroughly engaged with the problems and possibilities inherent in their chosen materials. Their art represents an intensification and distillation of images transformed into an independent reality. To some extent *all* art works like this. But, unlike much recent art, these works are often obviously handmade or embodying a love of materials for the sake of their own sensuousness. This is evident in the way each piece draws the viewer into the process of its making.

The resistance of wood sprung in curves (Hilarie Mais), the rich velvety depths of etching (Kate Lohse), the density and tactility of oil paint (Sue Norrie) and the lush sweep of enamel (Vicki Varvaressos), the almost archaeologicial layering of paper (Jenny Toynbee Wilson), the fluidity of charcoal shadows (Adrienne Gaha) and the sequential readings of these shadow personas (Margaret Morgan), the multiple illusions of collage (Fiona MacDonald), and of shredded paper and acrylic on nylon (Elizabeth Gower), the mysteriously grainy textures of photographs superimposed on decaying stone (Anne Ferran), and the luminosity of hand colouring on black and white photographs (Robyn Stacey), the disjunctions of amalgamated debris (Alison Clouston), and the synthesis of baked earthenware and painted surfaces (Toni Warburton), or the delicate imprint of coloured woodblock on paper (Cressida Campbell) — all are instances of the diversity of artistic means employed to bring images into materiality. All these artists are drawn into working through an involvement with process and medium — the materiality of their chosen language is vital to their individual transformation of personal experience into a visual form.

While rooted in personal experience their art is also nurtured by literature, mythology, psychology and other art. The transformation of shared cultural experience into a personal, materially-based imagery is often slow, painful and difficult. All the artists in this section (with one exception) are women. Historically, we are living in a time of transition — social as well as artistic — and the role of woman in art embraces both areas of change. Thematically, a number of the artists in this component make that explicit in their work by dealing with issues of representation of the body and sexuality arising out of feminist strategies. However none of them would wish to limit the viewers response to a consideration of their status as women, deflecting attention from the object to its maker.

The struggle to articulate ones own creative vision is shared by male and female artists. However, in this regard it is not easy to discard the search for the "feminine" when the search for self is experienced through ones life as a woman and articulated by a sensibility which has been "feminised" through culture. Allied to this is the quest for an undistorted language in which to express female experience. Lacan asserted "a woman cannot speak of her pleasure". For Helene Cixous the story of Sleeping Beauty is particularly expressive of woman's place in culture: passive, in bed, asleep, not the dreamer but the dreamt.

Metaphors such as the mirror and the mask are frequently employed in the discussion of what constitutes female identity. They are also used to discuss the creative process and ideas of "truth" and "illusion". The merging of these two ideas, the search for identity and the creative act, are to be found in Margaret Morgan's image of the female before her easel/mirror. The mirror also appears in Wayne Hutchins' and Robin Heks' assemblage, based on Monet's painting of "Olympia"; and is alluded to in Janet Laurence's *Souvenirs from the maidens of Thrace* where painted and drawn images mutate into mixed media artifacts. Themes of metamorphosis are the starting point for many of the works in this component — Victoria Fernandez' *Tales untold and true*, Loretta Quinn's "foxes" and June Tupicoff's abstract "landscape-personages". Su Archer uses paper mache and paint to evoke memories of Africa and childhood toys; Davida Allen produces doll-like images of her children metamorphosing into womanhood; and Loretta Noonan's "alter egos" allude to Italian quattrocento madonnas; while Robyn Gordon's "stranded" creatures and Giselle Antman's vases are accretions of moulded material and found objects as well as myths of the sea.

The variety of sources for works in this exhibition and the freedom with which they are combined is symptomatic of the current historicism pervading art. That historicism is not a matter of nostalgia but rather, a re-interpretation of the fundamentals of communication in the history of representation. It is a strategy for re-thinking cultural terms. Much of the most vital work in contemporary art in Australia is being produced by women. Their stake in this re-thinking of cultural terms is all the greater because of the way that women's work has been marginalised by history. However, the current debates are not answered by the inversion/invocation of "herstory", but rather more profitably located in the more general investigation of strategies for communication in the visual arts.

The bind we are in is that of first having to create a space for women, to open up dialogue. Meanwhile an assertion of "difference" continues to raise the spectre of ghettoism. In short, as Lisa Tickner noted *(Lip* 1984) "difficult and circular moves are required . . . it is necessary to both speak femininity and challenge it". Women, according to British performance artist Silvia Ziranek, are more often than not "handcuffed to hope" and "destined for detergent". But they have also turned seeming disadvantages into new strategies. Particularly, those hybrid art forms (mixing high and low, and eroding the divisions between separate mediums)

which have become so much a part of the language of art in the late twentieth century.

When Estelle Lauter speaks of the interest in natural, generative, concentric, layered of inclusive forms; metaphors of renewal and transformation such as the veil, the web, the chrysalis, nest, shell, magic box or seed pod, she explains them as instances of the way in which women internalise nature.[4] None of these are "new" images and nothing precludes men using them. They are rather, tied to a notion of creativity which is seen as part of a process, a slow accretion, an evolutionary materialisation — a "becoming". This, it seems to me is the only real relevance of biological metaphors in a consideration of the works selected and displayed together under the heading: "transformations".

Theory and practice are not clearly defined binary oppositions any more than art/life, nature/culture, man/woman, heart/head or mind/body. Art as an activity or process calls into question many of those value-laden oppositions which structure our experiences in culture. These artists are working *between* art and life, their aesthetic exploitation of inclusiveness — materially and associatively — implies entry into an individualised yet culturally-defined process.

Works in which artistry is valued over socio-political "correctness" of content are characterised by strong visual appeal, technical skill, personal symbols, self-expressiveness and the act of creation as a pleasure independent of practical necessity. At the most basic level the shared intention of the artists in this component is to make something to satisfy the senses, their own and those of the responsive viewer. The curatorial procedure of selection which constructs an exhibition is not far from the complex process of decision-making, continually modified by interaction with the physical qualities of a material, that is inherent in the making of art works themselves.

A curated exhibition is always to a certain extent the product of a personal sensibility. Equally, it is also shaped by material and logistic constraints i.e. the space available; and it must answer to institutional requirements, in this case the museum context and the parameters of charting "recent" and "contemporary" developments within the overall brief of Perspecta. It is always problematic for an artist to be included in a thematic exhibition — grouped and labelled. For the curator, a thematic construction is always more difficult to justify and sustain without taking on the role of "conjuror". Yet, a theme serves primarily to structure the selection process; a useful means of ordering the work, giving a certain visual coherence to the whole. It is a discipline and a means rather than an end in itself.

Such questions recurred in my dialogue with the artists about the problems of working in "marginal" areas such as photography, decorative or community arts, performance or printmaking, and conversly; the weight of expectations for those engaged in "serious" painting or "heavy" sculpture. For women, all these issues are sharpened by the general expectations of what female creativity might mean. Invariably the influence of gender attributes such as "feminine = small, delicate, decorative" was either something they felt they had to work against, or simply accept and go on as before. Similarly, they regarded the fashions of art which for a while, embraced feminism, but seem of late to have discarded it as "passe" with the concerns of the 70s; arguing that the integrity of individual practice comes before, and goes after fashion.

Theories, like fashions, come and go. The current theoretical debates are lively but tend to be restricted to small groups who mainly talk to each other and often write in the language of the initiate. I confess to a certain impatience here and turn for intellectual sustenance to T.S. Eliot:

> "We shall not cease from exploration
> And the end of all our exploring
> Will be to arrive where we started
> And know the place for the first time"

Thus, the title *Transformations* has a three-fold meaning. First it alludes to the material transformation of image and the idea that initially attracted me to explore the diversity of art forms in this exhibition; second, to the role of woman in art and representation (both currently transforming themselves); and third, to the history of the exhibition itself — conceived as a Project show but born into Perspecta 85.

Ursula Prunster

Footnotes

(1) Julie Ewington "Post the Post: Postmodernism and Postfeminism". 150 Victorian Women Artists by Women 150, 1985.

(2) There are, of course exceptions to this rule, for example Margaret Preston and Grace Cossington Smith who made significant contributions to the development of a "mainstream" modernism in Australia; although numerically, the generalization holds.

(3) Gisela Breitling "Speech, Silence and the Discourse of art. On conventions of Speech and Feminine Consciousness" *Feminist Aesthetics,* The Womens Press, 1985, p. 165

(4) Estelle Lauter, *Women as Mythmakers: poetry and visual art by 20th century women* Indiana University Press, 1984, p. 132.

Davida Allen

Anna Series 1985

In 1985 Davida Allen has made very few paintings, however she has worked on paper. Usually as a series to flesh out one idea. This group is of Anna observing and imitating her elder sister. The elder sister is dealing with growing up — her approaching puberty. The five year old Anna merely imitates this new sister that she has.

Davida Allen observes, photographs, draws, she is about freezing small aspects of the interaction of people. Her family is a suitable random sample and through them she can speak eloquently for a broader group who share the same experiences.

Caren Lumpett

Suzanne Archer

"Zimbabwe" (Africa Series) 1985

Suzanne Archer's recent work was produced as a direct result of having travelled in Africa. Her work has always tended to have this specificity to her own location in time and place i.e New York in 1979, Balmain waterfront 1982/84 and Africa, 1985.

On returning she was confronted with the problem of how to use all the "input absorbed visually and emotionally" in that exotic country. The result was a change in the direction of her work, moving away from acrylic and collage to oil paint on canvas, and from an abstract towards a more figurative expression of the "sense of place" that had always fascinated her.

She recalls: An initial feeling of visual oversaturation presented me with a confusing mass. How to select from all those images the ones that would best reflect my personal response to Africa? One of the most powerful images that constantly presented itself was that of African women carrying objects on their heads. As I felt I couldn't deal with this in my paintings, I decided to make a series of paper mache and mixed media figures inspired by them. Ironically I then painted "*Dolls*" based on a basket of crocheted dolls made by the women of Lesotho. This picture reads figuratively and I realised I had set aside my preconceptions of what my work should look like so as to be able to fully investigate my real experience of Africa.

Suzanne Archer's art is based on personal experiences, it is about the places she has been and the things that have happened to her there. She says: "I acknowledge that part of my history relies on the fact that I am a woman, but in no way do I believe that fact alone is solely responsible for my art being the way it is. I believe rather in individual differences and experiences directing the course of ones artistic exploration".

Suzanne Archer and Ursula Prunster.

Giselle Antman

Atlantis series in progress
1985

Giselle Antman's ceramics combine function with fantasy in an idiosyncratic mixture of clay, paint, shells and fabricated decorations. As artefacts these particular pieces reflect her interest in archaeology and the myths of lost and ancient civilisations. She based this series on Atlantis because, "Atlantis links up with the tradition of the unknown, potent as the city of the imagination it is not restricted in its meaning by evidence . . . the observable . . . submerged in the sea it becomes a symbol of the unconscious". Related themes have been the subject of earlier works in mixed media painting and sculpture which the artist exhibited under the title "Dreamscapes" and "Echoes". This series is built mainly from clay, a medium which she describes as, "traditionally used by women. Clay directs what is possible, the shapes it will take. To me they are always rounded, soft, from the hand, not mathematically imposed".

The interaction of this malleable plastic material with a spontaneous expression of feeling is a directly satisfying experience for her — "its a very clear relationship" and she states that,

> For me there is a great freedom in creating artefacts from an ancient culture . . . I like the way I can live in this city of the mind and create objects that may have been used and remain to tell the story of a people . . . I like them to be functional, it puts them in a wider context of human use and adds to their meaning. Most of my figures are women — this is because I am really dealing with an inner experience more than an external viewpoint.

Giselle Antman and Ursula Prunster

Cressida Campbell

Cactii Garden 1985
Photo: Kerry Dundas

Like Japanese UKIYO-E Printmakers I am drawn to detail and obstructed views in the landscape.

During the past few years I have been working on coloured woodblock prints. But unlike the Japanese method of using a number of blocks for each print I use a single block.
I begin each woodblock by drawing straight onto the block from life, making notes of some of the colours, and then return to the studio where I carve the block and paint it.

When two coats of paint have dried I spray the block with water and place a sheet of Fabriano paper over the image. Using a roller I apply pressure onto the back of the paper.

This method is a combination of painting and printing.
I like to use water colour paint instead of ink because when it is printed there is an interesting texture left on the paper. The colour obtained from this method of printing is curiously more intense than if the water colour paint was applied directly to the paper. The drawing for the print is realistic and detailed. The colours used are, not necessarily naturalistic.

I have mainly been interested in painting subjects which reflect people's personal surroundings.

this was made for a performance - with a group of mad musical theatrical show, of a time when Insects have inherited the World. Its a Nasty costume. Old Inner tubes - black & foul & slithery — sharpened stakes threatening to impale my fellow Insects. The inner pair of wings can be opened veatically (like a fan) by pulling a cord. The outer wings were attached to my elbows. My abdomen & thorax are bloated & segmented. A post-holocaut horror. Probably a MUTANT.

I think its ~~.~~ It looks primevil but its Really futuristic. a good thing to recycle other peoples rubbish. [redacted]
This Society around me wastes so much!

Insect Costume 1984

Janenne Eaton

The Spirit of the Dead Keeps Watch. 1984
Photo: David Riddell

Janenne Eaton's painting "The spirit of the dead keeps watch" was modelled on Gauguin's painting *Manao Tapapau* of 1892.

The theme of watching and being watched is a common one in the history of the nude, but there are elements in Janenne Eaton's version of the subject which are disquieting. John Berger, discussing the impact of modern processes of reproduction on our awareness of museum "originals", wrote that "the art of the past no longer exists as it once did". For artists the freedom to re-make the history of art is part of that media-shaped consciousness of "a language of images". Within that historical language — from Titian to the modern pin-up — Berger argues that "women watch themselves being looked at".

What did the conjunction of woman and the watching spirit figure mean for Gauguin? What does it mean for Janenne Eaton? In a letter to his wife Gauguin wrote of that subject:

"I painted a nude of a girl. In that position a trifle can make it indecent. And yet I want her that way...so I give her face a little frightened expression...These people are very much afraid of the spirit of the dead...Finally, I make the ghost look very simply like a harmless woman, because the girl does not know the theatre of the French spiritists and cannot see but the dead themselves bound to the spirit of the dead". (J. Rewald *Gauguin p 22*)

Janenne Eaton says of her version:

"The television screen comes from the science fiction movie *Alien,* and is for our modern or futuristic heroine what the dark jungle was for Gauguin's...times have changed. Nowadays what lurks in the jungle seems pretty benign compared to what lurks on the television screen. Except, you have to admit its fascinating at the same time. Just as the jungle was for Gauguin".

Regarding the figures, Eaton recalls, the concept for the face structure comes from a strange afternoon she once spent going through an identi-kit system at the Canberra Police Services Division. For her this facial structure alludes to a fragmenting of the personality under pressure and possibly "binding and gagging". The teatment of the flesh creates an image of it as burnt, or flayed. There is also a suggestion of bandaging — "the protective carapace."

The "spirit figure" in her painting is based on a newspaper photograph of a Russian soldier in a gas mask, which the artist feels is "quite enigmatic, neither friendly nor threatening. It's just there...keeping watch...although now that I think of it, there might not be anyone in there at all. It could be just an empty survival suit propped against the wall".

Janenne Eaton and Ursula Prunster

Victoria Fernandez

"Lion Taming in Malu Malu" 1985

These images are part of a series that the artist has been working on for the past two years. She calls them "staged melodramas, dreams and wisps of thought crystallised on celluloid". The "story" that accompanies this image, *Lion taming in Malu Malu,* came after the photograph, and according to the artist is purely "a guide for reading the image!" In other words, there is no "story" as such, therefore, "this story is as good as any other".

Lion Taming In Malu Malu

It was a silly idea from the start. We had consumed several gin and tonics. The night was balmy and we were feeling brave. Wallace, our friend and guide had left us to our own devices in the mistaken assumption that we would remain safe, although inebriated, inside the compound. He was not to know that Harold, fresh from the wilds of Stoke Newington, North London, believed he had a special affinity with his brothers black, and the flora and fauna of deepest darkest Malu Malu.

Malu Malu, the land of long forgotten mysteries and ancient kings. Even the name was a puzzle. Malu Malu. It had drawn me from the depths of weary, day-by-day existence and set me into a land of dust and drums and wild beasties unimaginable in my sad little flat back there. I had come to find adventure, but not only that, I had come to find that indefinable thing that would change me, hopefully for ever. I had a feeling, no doubt many do, that I had to go through some adventure, ordeal, that would make me a whole person. That is my excuse for going along with Harold's ridiculous plan. That and the gin and tonics.

We set off at 2 am. We had decided to "native" so we armed ourselves with decorative spears that adorned the walls of the bar, left our clothes neatly tossed in a quiet corner, and, with a flash of brilliance, grabbed a torch before we launched ourselves into the inky blackness of the night. It wasn't long before I started to regret my gay abandonment. The jungle was really very dark and my naked hide was beginning to feel the wear and tear. Still, this was a bit of a lark I told myself, and what's a few scratches between friends. Adds colour to the tale.

Suddenly, a roar cut through the blackness of the night, like a knife through butter. My hair stood on end and my toes curled up as if independent of my body and sought their own protection. I looked at Harold and he looked at me. I believe the expression of sheer terror on his face mirrored my own. Suddenly my flat "back there" seemed very cosy and extremely desirable.

Anne Ferran

Carnal Knowledge 1984

The faces in the photographs are those of my daughter and her friends. It helps to know this. There are "good" reasons (personal, pragmatic, strategic) *not* to make maternal feelings a subject of art practice. But there are benefits: it makes for one kind of connection between personal experience and other, more public, orders of knowledge. And it turns out that the maternal is not an ordinary site but a potentially explosive one. It's no accident that the Madonna and Child is, like the nude, one of the most hihgly conventionalized of all representations: the maternal held in check so firmly that it can't break out and overflow its (imposed) boundaries.

The title *Carnal Knowledge* is meant to suggest transgression. It doesn't want to know about the sanitation scheme that goes by the name of Motherhood. It wants to suggest both the sexual body and knowledge, in the one breath, because to do so is to call up simultaneously other discourses (medical, educational, legal) around sexuality and the female body in particular. The strategy is to elude that fixity, that certainty, that always contains the representation* of woman.

The text that accompanies the images is an account of the myth of the blinding of Tiresias but in it there is a shift of attention away from the proper climax of the story and the problem of sight/seeing to another (here unresolved) question: the mystery of Juno's indignation. By making this shift the text means to alert the reader to a possibility of (subversive) reinterpretation. The images and text don't read off one another literally: the images don't illustrate the text and the text does not explain the imagery, except in the most indirect way.

*In relation to representation . . . the photographs are not meant as representations, which is not to say that they are "abstract", but rather that they are not derived from a physical or cultural reality. They are fictional, made-up, conditional, maybe impossible.

Adrienne Gaha

The Scourging 1984

Adrienne Gaha has worked as a performance artist but her drawings provide another focus on the use of the body in art — the figurative representation of sensual and erotic themes.
Her soft, darkly shadowed charcoal drawings of the torso are both seductive physical presences and fleshless maps of the surface terrain they describe. Detached, intellectual, investigative, probing the "mortification" of divine flesh, she succeeds in her aim, "resolving an intellectual concern with a personal and expressive one".

The artist states that: In these drawings I am dealing with contradictions — my response to the sensuality of images and their rendering, and my attempt to distance myself from this in order to understand something of what the images represent".

Adrienne Gaha and Ursula Prunster.

Robyn Gordon

Stranded Series 1985
Photo: John Storey

Robyn Gordon's set of small sculptures take their character from the Australian sea shore. The materials selected for these pieces reflect the colour, surface and scale relationships found in the layered accretions and stranded organisms of tidal pools. In these works the sea and the artist seem to begin with interchangeable substance.

Robyn Gordon's pieces are not simply about the imagery resulting from the interplay between ornament and representation in objects. Rather, in a marked advance, the artist has understood how the manifold of natural forms and their derivatives, which have been her obsession, are merely the agents of a wider expression. The very move from applied to unapplied sculpture signals her awareness of this point.

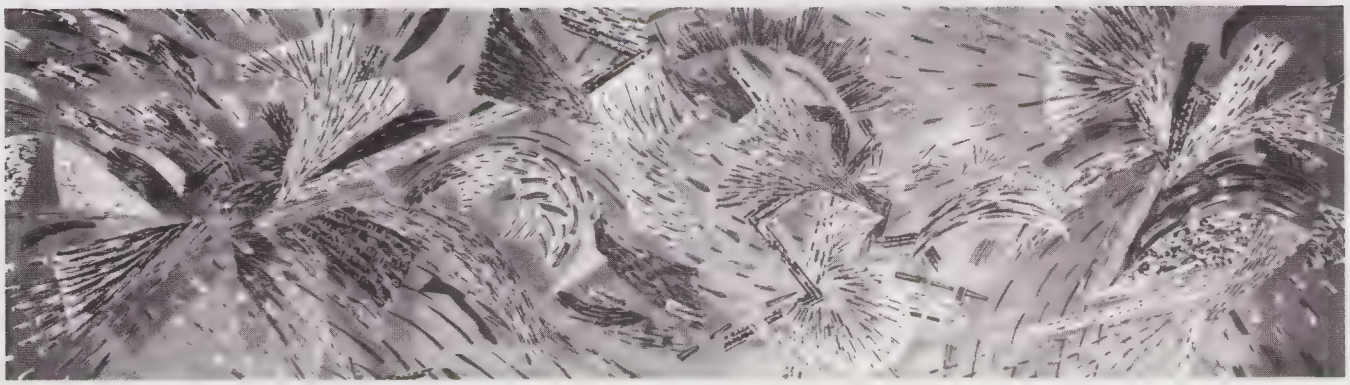
In these freestanding works Robyn Gordon has risked working without the assurances inherent in her previous works. It could be claimed that the expressive ends in her earlier works were guaranteed by their technical and analytical virtuosity. But they were also stalled within easily readable aesthetic meanings. Robyn's new works are more difficult to interpret. They cast themselves adrift from the popular signposts of wildflowers and coral fish. In spite of this they abandon nothing of the complexity and technical brilliance of her middle period pieces.

The more universal meanings that begin to emerge in these delicate and vulnerable sculptures however, evoke a complex personality. They remain light and flirtatious. Colours flash, surfaces flicker and dart, forms compound and spring forth but always to retreat into a closed and enigmatic core. These are not voluptuous works that celebrate a naive beachside sensuousness. Behind their outward attractiveness lies the prospect of a sting, a barb for the less circumspect observer. The coquettishness of her jewellery is enlarged to an almost neurotic ambiguity which renders these latter pieces both compelling and disturbing.

The more complex aesthetic meanings of these recent works marks off their importance to Robyn Gordon's artistic development.

Neil Brown.

Elizabeth Gower



All Life Long 1984
Photo: John Farrow

All Life Long has undergone a number of transformations since it was first installed in Hobart in late 1984. Originally, Elizabeth Gower intended to produce a densely packed work of shredded paper shapes pinned onto a screen wall but decided instead to utilise a recess and to suspend the work on tulle. The decision completely opened it out and it eventually took the form of three layers (two of tulle and the back wall). At Christine Abrahams' Gallery, in December, 1984, the work was again altered because it could be seen from behind: Gower worked on the reverse side of the tulle, echoing the positive, coloured shapes on the front in black-and-white (their shadows).

The installation reflects many of Gower's abiding concerns — her interest in large-scale, free-hanging paper collages, her use of transarency and emphasis on fragility, her painterliness, and "the process . . . of accumulating, sorting and piecing together small repetitive fragments to make a whole . . ."

At the time of writing this, she was working on the series of beautiful layered collages (acrylic and resin on paper): works like *Leaning* (reproduced in the *Perspecta 1981* catalogue) incorporated layers of transparent papers, each with vigorous and repetitive shapes (both positive and negative patterning) — crosses, v-forms and tabular u-forms, calligraphic gestures, wedges. Seemingly taut, structurally — like half-closed fans on off-centre axes — the layers of paper had a kind of milky transparency which appeared to hold the works in stasis.

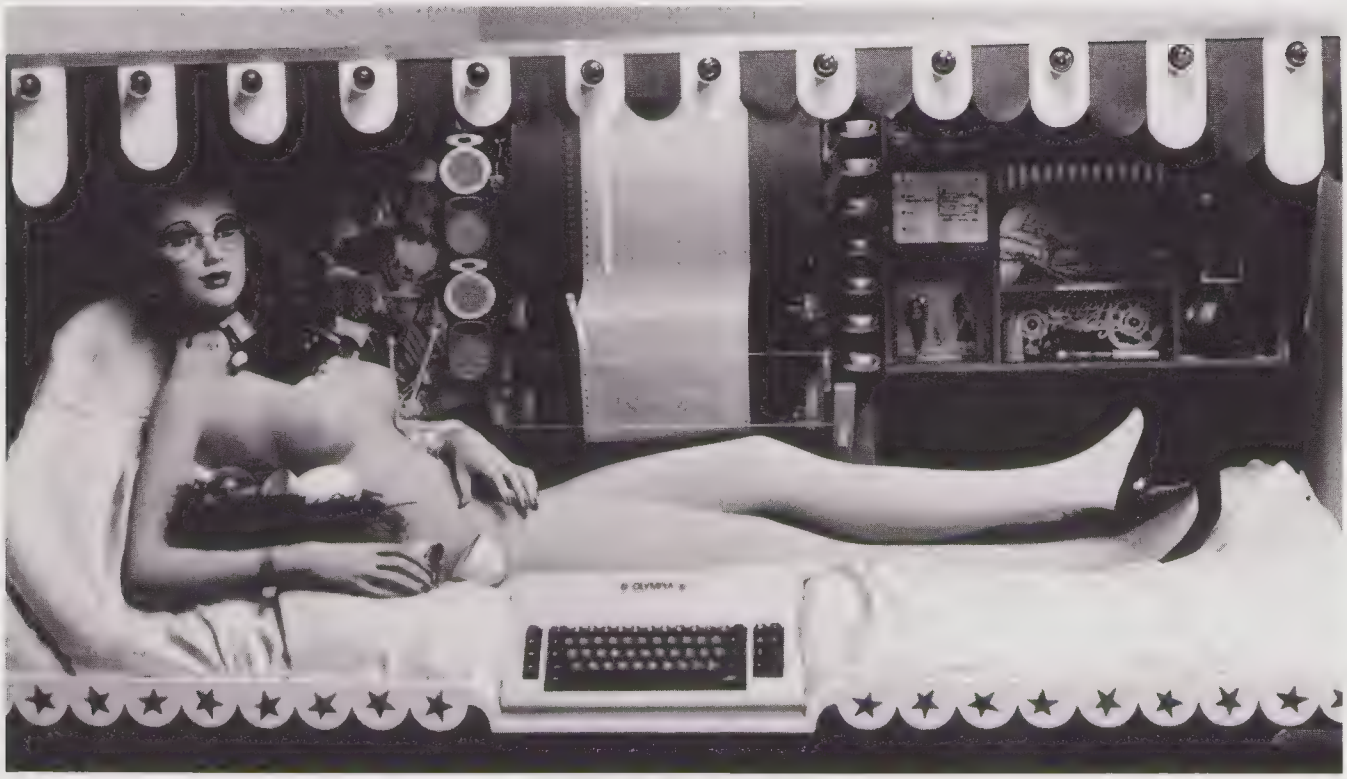
Then in works like *One Stop Shopping*, shown last year, dense collages of shredded posters and packaging were often dominated by strong multicoloured wedges. The collages were very urban: zig-zags, ladder-forms, open passages and dead ends dominated, and were saturated with fragmentary information scavenged from the detritus of consumer society. Architectonically dense and figurative, they gave up 'city information' and sharply defined movement in rough collage. Where before the layering *veiled*, here it *obscured* through overlapping, like the poster that overlaps another on a billboard, or a building in a narrow street which blocks out the full view of another in the street beyond.

In *All Life Long*, there are three major elements which seem to derive their imagery from dance (the elements read as figures in motion) and there are parallels to be drawn with Constructivist theatre and its design. The collaged shapes, built up from imagery taken from magazines, promotional catalogues and posters, give a graphic and sometimes bizarre edge to the work (scraps of information from the social columns of *Vogue Australia*, for instance) and link the work to those immediately preceding it. But the introduction of tulle has given the work a renewed transparency and volume and an open rhythmical movement — the showerburst shapes seem to force the eye out and across the work.

All Life Long can be seen as a metaphor for human action — a constant process of *recreation* and *rearrangement* generating the new. It plays on the contradiction that the "painterly" surface is the result of hours upon hours of laborious *work, drudgery,* shredding and pasting paper; that the "beautiful work" once seen close up, is based upon repetition, mundanity and illusions; that the stable constructed forms and their intricate formal relationships are produced in unstable and flimsy materials which allow for regular reworking to extend meaning.

Jonathon Holmes

Wayne Hutchins and Robin Heks



Olympia 1984
Photo: W. Hutchins

One of a series of assemblage sculptures created during the course of a community arts project, *Totems I*, conducted in Randwick during 1984 by artworkers Wayne Hutchins and Robin Heks. The Project aimed to involve community groups not normally associated with established arts practice in the creation of symbolic sculptures or "totems", representing some of the values, rituals and traditions identifying each of the groups.

"OLYMPIA" presents a view of a group of office secretaries from a number of perspectives. Based on the image of Olympia by Edouard Manet (1863), our secretary is a proud, reclining nude, a working woman overlaid with a sexual image which speaks both of her womanness and the sexism she reflects in society and the office environment.

Olympia (the name is a legacy from Manet and a brand of office typewriters) is half woman/half machine. She is a nurturer of her male bosses, who are to be found inside eggs in a nest in the crook of her arm; hers is that part of the office men come to for "things human" — birthday celebrations, sharing personal troubles, obtaining bandaids, showing baby photos, or being reminded of their wedding anniversary. Yet, at the same time, Olympia is a figure of glamour and sexual objectification . . .

In creating a totem based on the works of a particular group of secretaries, and as a principle of community arts, it was important to incorporate in the piece the women's view of themselves. They see themselves as colourful, rowdy and enjoy looking glamorous in the office. They also enjoy and perpetuate sexual innuendo. They like coming to work and largely, although not fully, find their role acceptable.

It was part of the challenge for us as community artworkers to deal with certain contradictions — the "myth" of glamour and the injustice of sexism, set against the acceptance of these things by the women themselves. The women seemed torn between finding their role satisfactory and regretting that they weren't seriously perceived as workers in the way that men are. They spoke of feeling like an "amusement machine" — put the coin in, turn the handle, and out comes the work. Accordingly, our Olympia has flashing lights and a sideshow canopy.

The reaction of the group on whose behalf Olympia was produced can be summed up in their words:

> "The totem arrived at the Council office and we were delighted whilst others were stunned. Each time we looked at the totem we saw something different. Flashing lights and ringing bells and this crazy reclining lady — each of the girls could see a little of themselves in the totem. The whole concept was great — typical of the girls in Administration. Bright, rowdy, earthy, motherly and most of all, colourful. We did not imagine that it would be so . . . different and intriguing . . . controversial.
> As the various comments rolled in we all became very protective, almost motherly. It really was a part of each of us."

The artworkers gratefully acknowledge the involvement and co-operation of Deirdre Wilson, Thelma Gibson, Lee Ierini, Lynne Williams and Shirley Adams — the office secretaries; as well as the Community Arts Board, the Visual Arts Board, and Randwick Municipal Council for funding the project.

Robin Heks, Wayne Hutchins

Janet Laurence

Souvenirs from the maidens
of Thrace 1985

Poesis in the original Greek sense meant "making" it was also associated with intuitive forms of knowledge. For Janet Laurence making art embraces both these concepts. It is difficult she says, to isolate the sources of her work, "sometimes there seems to be a clear trail of associations" and most often these lead into nature.

Certain forms such as "pods, seeds, primeval or sea creatures" are chosen because they seem to provide natural metaphors for the human condition, indicative of the shared need for camouflage, protective coverings, shelter or armour. These metaphors are not biological so much as behavioural.

The process of translating these perceived metaphors into works is one she describes as a dream, to "lead you inside". Her working method is therefore one of allowing things to take shape, working through a set of associations as they interact with the various often disparate, materials she is using: "I'm interested in building up a whole from the parts — a 'world' — so installation allows me to find the links between things in a directly physical way".

This piece explores "primal forms" that centre themselves "through the matrix of surface layers — one leading to the other". It is anchored in the idea of metamorphosis, as is most of her work. These "souvenirs" from the mysterious Maidens of Thrace have evolved as artefacts which could suggest uses in a previous life — fragments.

Ursula Prunster and Janet Laurence.

Kate Lohse

Untitled "boat" series 1985

Hidden Corners

Hidden Corners an essay on her recent work (abridged)

There are problems being classified 'printmaker' producing so called 'lesser' works on paper when:

a. the art world is seemingly set in hierarchical categories
b. in order to be faithful to one's own vision, an idiosyncratic visual language must be created.

William Blake found this. Joy Hester, to a certain extent found this. And a similar problem is being faced today by Kate Lohse. To suggest similarity to William Blake, is to call to mind the literary aspect of Lohse's work, noting that it is all to easy to dismiss an artist's source as 'literary', meaning the derogatory sense that such work is 'illustrative' and therefore, of lesser importance. To fully appreciate the work of so-called 'literary' artists, is to clear away superstitions of art and the perpetuation of this hierarchy of art categories. Kate Lohse recently suggested laughingly that printmakers are frustrated writers, but in doing so, she reveals the problem of being one caught between image and text.

If the William Blake comparison seems too commonplace, there is even greater justification for the comparison of Lohse and Joy Hester, for more specific influences can be outlined. Working within the Australian context, both share the difficulties of womanhood in an art world, where until recently, things feminine/feminist were detrimentally referred to as 'woman's stuff . . . all flowers and labia', and where notions of artistic 'seriousness' were generally reserved for the male of the species. It was permissible it seems, for women to be friends/wives of artists, but hardly artists in their own right capable of expressing their own particular concerns.

Joy Hester and Kate Lohse have concerned themselves with a particular and special aspect of human frailty — motherhood, in all its instinctive and basic animal aspect, birth, love, food and shelter. Hester's *A Childbirth drawing from the sleep series,* 1948, and the undated *Baby Boy,* and Lohse's Perspecta 83 work, *Hardy II*, show concentration on the most crucial, essential aspect of the figure.

The strikingly expressive image of agony and pain in the cry of Lohse's *Hardy II*; that feeling of absolute helplessness as two adults watch over their frail and small child, here a fine white outline delicately sketched into a mass of black. In Hester's work there is the same synecdochal approach, the large blurred eyes and little puckered mouth of *Baby Boy* makes the image at once fragile and foetus-like. In her Childbirth drawing there is utter exhaustion — the quick bold ink lines expressing an outburst of energy dissipated into stillness. Such works, in their own small way go beyond archetypal notions of human suffering, for, as in *Hardy II*. The despair is poignantly personalised.

Another negative feature of working within the Australian context is that too often 'local' work is imperialised by foreign art-historical examples which subvert our ability to acknowledge personalised statements. Likewise, it is important to acknowledge our indebtedness to artists like Joy Hester. The power she had to express with an economy of means (chinese inks and brushes on paper), sensuous flowing lines amidst contrasting dark masses, creating haunting images stripped of pretence. They have their parallel in the etching sequences of Kate Lohse. In these it is the powerful use of black and white that corresponds to the darks and lights, the black and white of existence.

A final factor on Lohse's work returns us to the William Blake comparison. Having suggested the problem for one caught between images and words (when one is compelled to do both), it is important to acknowledge the daringness to take risks with medium. To do so is still tempting fate, for art purists are apt to dismiss the hybrid. A recent printmaking survey at the Blaxland Gallery highlighted this problem for Lohse. An installation of prints and pages of text, it was the only work that attempted an innovative approach, removing the etching from behind glass. Here little boats, carefully folded and constructed from prints were set to sail across a calico sea. The boat, as vessel/receptacle, literally transports the narrative, all manner of vestiges . . . boat people, refugees lost at sea, struggling for survival. Presenting it as an installation allowed the viewer to drift between the scrambled pages of text and image as if one was actually in one of the little boats bobbing along the surface. Neither work nor image is dominant: no longer is there the problem of image merely illustrating text, for the book-like order has been shattered and scattered across the floor. This boat piece recalls Kate Lohse's work in the *Print as Object* exhibition (Melbourne, 1985). In that exhibition, Lohse's prints were presented in collage fashion, prints combined with coloured easter-egg wrappers in constructions of protective clothing — a breastplate, a tabard, glove or gauntlet, and a pair of slippers. It reminded one of armour, and l'amour, a subtle word game suggesting the protection of women against exploitation. In such works lies inherent selflessness, for although Lohse's approach is highly individualised, the subject matter extends to an essential concern for the state of things in the world at large.

In calling this essay *Hidden Corners*, I allude to a quote from Janine Burke when, writing on Joy Hester, she states that Hester . . . 'wanted to celebrate the depths of love and passion, the closeness and the claustrophobia of physical and emotional union, the hidden corners and ambiguities, not just the romance of love.' In summing up the work of Kate Lohse, I would like to add to her notion of printmakers as frustrated writers, by saying that, rather than being caught between images and text, Kate Lohse is *in* the between the image and text.

Ewen McDonald

Hilarie Mais

The Waiting 1984
Photo: Jill Crossley

This piece, like all Hilarie Mais' work is constructed rather than modelled. It is a process that is fundamental to her sculpture, allowing the kernel-object to transform itself and take on what the artist describes as "its own uniquely determined existence".
The constructive aspect of her work emphasises its status as human industrial artefact. However, the hybrid relationship between its constructed forms and those of nature and organic life such as the spiral or the circle, are important to the multiple readings her work allows.

In this instance the central metaphor is that of "*a stone thrown in time*", its ripples reaching simultaneously back and forward, to past and future, inward and outward journeys, alternately contracting and expanding. Principles of growth and life are part of its rhythm, but the disciplines of hand and eye that tauten the forms are indicative not only of their construction, but also of a distillation of ideas. In *The waiting: sequel* the artist allows innumerable cross references to radiate out from its frozen energies. The labyrinthine interconnections of its forms are seemingly infinite in their resonance, yet they are actually based on a deceptively simple set of relationships — that of two spirals engulfed by an outwardly radiating circle. The spirals are not equal but each is the other's negative. They engage around a core, locking into their circular motion. It is this tension between dynamism and stasis that is the most compelling aspect of the piece, not only for its formal resolution but also for its metaphorical "life" in and through time.

Ursula Prunster and Hilarie Mais

Fiona MacDonald

Excerpts from Luxury Lives No. 2 1985

A Theory of Relativity

Fiona Macdonald's collage work attempts a cataloguing and systematising of over-abundant information. Collage process implies more information than what is clear and correct; embroidering and embellishing to the point of the absurd. In opposition to the satellite surveillance photograph which reduces politics, culture and topography to a digitized nonsense of phosphorescent colours; Macdonald's collage emphasis is on ambivalence, prediction and the evasion of integral symbols.

Like a time machine gone wrong, footnotes in a work could be made to: antiquity, early Renaissance, medieval mosaics, 60s psychedelia, Lucy Lippard's 'over the top on pink' period, folk fantastic or Enrico Baj. Such familiarity motivates a double reading of an image; the point of origin of the fragment (as a reproduction in *Scientific American* or in an encyclopedia), and that of the same fragment in the context of the artist's totality. These shifts and structural illusions dismantle the devices of formal representation. The motion in reading a work is a series of zooms; from close-ups mimicking the anthropologist, to a long-shot of the historian contemplating the ruin of previous investigations, to the point of view of the scientist inside Plato's cave. Linear assumptions of art history and reason are confused by these Dr. Who manouvers.

Excerpts from Luxury Lives Nos II and III have the solemn form of Flemish miniatures. Correct likeness of form and association draws the viewer into a proper intimacy with an official moment. This is the world of *Interflora*, where winged Mercury plys commerce with the passages of life, love and death. The likeness is too real; these images are richer, more exquisite and exaggerated than any garden or arcadian rite. The fragments are sensual; visual metamorphosis, tactile opulence and the drifting odour of ripening and putrification. This sensuality plays on the marginal: marginal desires — greed, obsession, possession; marginal narrative — fairy tales, daydreams, nightmares; bastardized art — the fraud, the outrageous, the puerile. Here James Bond, Hardy Amies, Fellini and the Shangri-Las elbow the Flemish burghers from the terazzo of desire. Even so, something vicious haunts the sunny mis-en-scene. The kalideiscope shifts, throwing up medieval images of alchemy, power and poisons. In a cruel strategy, covert identification is with both the beautiful and the repulsive. The serpent in the garden.

These flickers and contradictions of the temporal pose a separation in sympathy with the fantastic. Like Macdonald's earlier portrait works (1982-84), the homey floral tribute is made grotesque and remote by its contaminated difference. Mysterious contamination frees the bouquet from its symbol status. Nobody will pick up a bride's wreath. The chemically ripened flower is not answerable to the tribunals of season or geography. Neither do Macdonald's profoundly ambivalent images reply to the everyday montage of appearances. The square mouth of the painting and the kodak-eye are vandalized by the child's scissors to be re-assembled by Drs. Caligari and Freud.

The fragment, by fusing past and present, makes a charade of utilitarian pictorialism. The subjects of these collages theorize their own languages and priorities, indulging some byzantine speculation on accords and estates of the future.

Jo Holder

Loretta Noonan

Acts of Love: Savouring the
most Annihilating Remorse. 1985.

"When I discovered art", says Loretta Noonan, "I gave up the psychiatrists couch". Her work is based on drawing the human figure and has references to the Italian Renaissance tradition. But, for the artist, these references are only starting points in a more personal voyage of self-discovery.

> "The work is like a lucky dip, the canvas becomes my nest and like a bower bird, my minds eye lights upon those thoughts and emotions that shine the brightest. My fears, my hopes, take the form of lucky symbols and are tentatively placed about.
>
> I never know what I'm going to put down, what it means . . . I don't know what it's about until it's finished and then I diagnose.
>
> I collect things — bits of prose, titles, quotes, images — that in a strange alchemic way make sense. My mother, myself, the Madonna, all my alter egos are there".

She does not wish to fix the meaning of her work for the viewer because there are many possible interpretations of an art work. In this regard she states:

> "I feel I need not concern myself with asking whether the viewers have come to an accurate conclusion of the concept; only that they find it pleasing to look at. But ultimately even this is of no concern to me as my work is really a form of self indulgence, and I suppose, self examination. The great advantage of making the same mistake a lot of times is you come to know it, and you can study it and get inside it. Really make it your own. The same good old mistake."
>
> Loretta Noonan and Ursula Prunster.

Loretta Quinn

"Never Talk To Strangers" 1984
Photo: Martin Kantor

Loretta Quinn spent two years working as a puppeteer with the Tasmanian Puppet Theatre. This experience is reflected in her sculpture, "inventing characters in search of a situation" (Graeme Sturgeon). Reviewers have also pointed to the macabre, fetish-like quality of her work, often quickly made from torn-up rags or whatever comes to hand. Nursery tales in the hands of a taxidermist, the surreal quality of her imagery blends familiarity with shock and surprise.

The artist acknowledges the element of bizarre fantasy in her work. More than executing a predetermined idea however, it is the materials and the spontaneity with which they are used that allows this free play of fantasy.

Never talk to Strangers made of paint, wax, wood and paper exemplifies the eccentric combination of wit and invention that characterises her best work.

According to the artist, the main stimulus for making this piece came from a trip to Japan in 1983:

> "Many aspects of Japanese culture made a great impression on me, particularly the rituals, processions and ceremonies. *Never Talk to Strangers* initially introduced itself to me at the fox shrines in Tokyo. The work is combined with the idea of the relationship, the marriage, the games, the expectations, the mistrust and the play. The Maypole torn, tattered . . . the end of the dance . . ."

Loretta Quinn and Ursula Prunster.

"Only Skin Deep" 1984

. . . Personal Statement

These photographs, like much of the work I have done before, are about people and the way they present themselves in the world. Unlike some of my earlier photographs of punks, skinheads and teddy boys whose 'fantasy' is publicly defined and instantly recognisable — the 'fantasy' of these images is very much a *private* one.

I have constructed studio environments designed to reflect the nature and personality of the people photographed resulting in large, exotically coloured 'fantasy' images expressing their character, excess and exuberance.

June Tupicoff

Untitled 1985

When I work I am engulfed by the painting. It's become an environment in which the forms alter their density and relativity to each other and this ambiguity remains.

Abstract elements which are used in the painting are found in many things, both natural and manmade. From these beginnings my painting grows and takes form.

When completed I separate from the painting and become a viewer and can see the work in much the same way as others would see it for the first time. As such it is open to interpretation.

June Tupicoff

Vicki Varvaressos

Don't Delay, Say Yes To Temptation 1985
Photo: Andrew Chang

Vicki Varvaressos paints in a figurative expressionist manner, combining gestural, energetic brushstrokes and freely worked areas of abstraction with angular figures. In her recent work the artist has used enamel housepaint on board to create "frozen dramas" that are hinted at but never explained by their titles.

Most of her work of the past year has been concerned with "social situations". Usually these take the form of interactions between two or three figures related by touch, gesture or unspoken word — as in *Don't delay. Say yes to temptation*, where the swooning heroine sucumbs to the ravishing charms of a "Valentino" fantasy man, and the title is taken from an advertisement for what have become known as "bodice-rippers" in the women's romance novel tradition.

Whether it is a kiss, or two women in conversation, her social situations are recognisable as both culturally coded and intimately personal moments. The intensity of dialogue between the characters in her dramas is reinforced by the conjunction/disjunction of seductive, fluidly brushed surfaces with harshly cut figures in arrested motion. Pictorially the synthesis of continuity and contradiction, the play of paint against illusion, creates a powerful and evocative language.

Ursula Prunster and Vicki Varvaressos

Toni Warburton

70's Scenario 1985

The shrunken proscenium affords me a license to construct figurative scenarios from small elements. There does not seem to be any real need for figures in a painting to be life-sized before they can be taken seriously. One can apply the conventions of perception particular to looking at pictures, and find the figure "as subject" or "in a setting!"

With three dimensional figurative works, a different set of interpretive skills comes into play. The surroundings are in a state of flux as the viewer views the work. Interpretation of the work is not dependent on any fixed figure/ground relationship in a pictorial sense. How does location affect the perception of the work? Naturally, it is a matter of degree, a construct of the mobility of the viewer and the scale of the work: a dynamic composed of space, form and time.

Presence and the idea of monumentality are as much to do with form as they are to do with scale. Can certain three-dimensional works and contexts of diminished scale take the gaze beyond fascination to allow meaning to be completed conceptually? The implication of diminished scale intrigues me. It can provoke a three dimensional reference which is symbolic and compressed. When given a territory of boundaries, the interactions between small representations have a coherence and integrity that may be lost if they are dwarfed by placement alongside objects in the "real" world.

The parameters of the shrunken proscenium ensure that the figures have their own setting. They reside in a tableau which represents a fragment of a scene from the "real" world, to which paradoxically, these theatres of small objects also belong.

Toni Warburton

Jenny Toynbee Wilson

Boundaries series
1985

In the new series, *Boundaries*, Jenny Toynbee Wilson's work has expanded in scale and complexity. An element of personal interpretation of the Australian landscape has always been present in her work. It is also the starting point for these delicately layered, apparently fragile, but very tough forms of wearable art. They encase the torso, sometimes hard like armour, at other times like a butterfly chrysalis. These differences give them in turn a "masculine" or "feminine" character reinforced by the way that the spines of each piece can jut out like fortifications, repulsing the unwary, or sway in gently curvilinear sweeps like the sensitive antennae of some exotic form of insect life.

Jenny is interested in the interaction of personal space with the environment and in the concept of mapping — a two dimensional representation of physical reality that indicates "presence" and "ownership". She sees herself primarily as a "maker" and rejects the nomenclature of art, craft or design, preferring to find her stimulus in the exploration of materials, processes and forms, and in the challenge of "transforming wastepaper and garden refuse into a form which people desire to wear".

The following notes are supplied by the artist as a guide to her working process:

> "Most pieces involve traditional papermaking techniques. Layers of wet pulp are laminated and foreign material is inserted. The pulp may be dyed in advance but is often dyed again when almost dry. I am interested in the notion of underlying form being expressed on the surface and the intergration of surface marks with inner structure.
>
> The complicated layering and dyeing techniques allow the work to evolve. Each piece develops a momentum which offers suggestions as to how I continue. I orchestrate rather than control the process.
>
> The result of the dye channelled through the thickness of the layers and embedded material becomes apparent as an image on the surface or is revealed when the embedded materials are removed. Mixed pigments and dyes fight for supremacy. Some mix to form new colours, others maintain their independence and separate into individual grains.
>
> My methods are primitive but the total process is long and complex. Some pieces undergo many stages of forming, layering, dyeing and manipulation. I work back into the surface, removing layers, peeling back areas, revealing hidden elements, stitching together again.
>
> At some stage it seems to be time to stop pulling apart and patching up and I stop."

Jenny Toynbee Wilson and Ursula Prunster.

On Location

Curator: Gary Sangster

Marianne Baillieu
John Beard
Martin Boscott
Janet Burchill
Tony Clark
Richard Dunn
Merilyn Fairskye
Kate Farrell
Lindy Lee
Geoff Lowe
Margaret Morgan
Jan Nelson
Susan Norrie
Terence O'Malley
Rodney Pople
Peter Tyndall

On Location

Images in the Present Sense

1. Levels of Meaning

It is not clear cut to what extent visual art and, in this exhibition in particular, painting, are explainable to an audience. It is not even definite that any particular person is in a position to offer up a real and complete account of a painting or an exhibition, and where its meaning lies. However it is certain that there are quite specific, privileged voices, experts perhaps, who accept the role of 'speaking' for the visual arts. There is a heavy demand on many implicated in the visual arts world to be the medium between the work and the audience, to articulate the concerns of painting for a willing and avid consumption by the looking (and buying) public. Such voices are reasonably obvious because of their historical identification with works of art, for instance, the artist, the critic, the art historian, the dealer and lately the curator, all have been given a privileged position when 'discussion' about painting has been the issue.

The very different and somewhat demarcated places from which these voices emerge indicate firstly, the isolation and exclusion which exists from one category of speech to another and in particular the isolation and even alienation which can exist between such 'professionals' and the work of art. Here the assumption that the creator, the artist, could not suffer from this alienation is confounded by the experience of artists who see their work pass to private collectors, thence never to be seen again, or to see their work pass to Museums for cultural preservation and archival reference. Such experiences for artists maintain an equal and sometimes more profound isolation from the product of their practice. This is the categorical imperative of the complex industry of art, the flurry of activity and culture which envelopes the production and consumption of art.

Secondly, the range of disparate voices engaged with these various processes indicates the complexity of vantage points from which works of art can be viewed, discussed and explained. Where lines of sight intersect the ensuing interference generated often confuses any attempts at evincing comparative meanings or coherent relationships between different works or different art practices. The question of meaning in works of art is inevitably qualified by references to a multifarious and multivalent conglomerate of places or sites from where the object of discussion emerges (the genesis of the painting, both its material production and its sources), and to the paramaters of the discussion in relation to the subject (the painting as a cultural form in terms of both media and content, and its relation to an audience).

There are a number of levels from which this group of paintings can be viewed and experienced, ranging from the most simple and straightforward to much more diverse, complex and theoretical analytical discussions. A list of such levels for this exhibition may read such as: a group of pictures; an exhibition of paintings; a survey of recent or contemporary Australian painting; images of 'an Australian identity'; an expression of renewed Internationalism in Australian painting; a representation of a dominant ideological form — 'the picture'; a discursive collection of signifiers in a socio-political polemic concerning representation. In a descending order of abstraction, each description applies a more theoretical reading of the exhibition, and implies much richer levels of meaning and complexity in its viewing.

What is frequently ignored in the questions which surround culture and the debates which address examples such as painting or exhibitions, is that the visual arts is a specific sort of 'codification' (of knowledge or experience of the world) which is not reducible to other forms of codes or language. All other forms of analysis, critique or deconstruction of visual arts are relevant to meaning and interpretation for the context in which art is placed or experienced, but that explanation of art does not constitute its nature or substantive content. Similarly, meaning in painting can work on many levels and no single 'explication or deconstruction' can adequately account for its meaning either as a single object within the general framework of culture, or as part of a matrix which presents itself as a composite of paintings, an exhibition.

It is in this situation that the significance of all writing, text and theory addressing visual art, becomes inextricably bound to both the production and consumption of the work as part of a strategy or device for 'locating' meaning. For locating that which has been embedded within the work, within its form and content (or perhaps image and media) and the contextualisation, which provides the 'subject' of the work (the placement of its exhibition and its audience) are both equally important in locating the meaning of the work. This in turn enables some artists to utilise aspects of somewhat specialised or even apparently extraneous theoretical research in developing a diverse range of intellectual and ideological references in consolidating their art practice. This has been considered in the selection of work for 'ON LOCATION' and this is also what differentiates the exhibition from other collections of recent painting, that it does not allude to a dogmatic 'authenticity' of repetition and similarity, nor does it shy away from a conscious and self-conscious questioning of ideology and the politics of representation.

2. Strategies of Denial

What can be said about works of art that cannot be denied? Admissions from the artists, critical disputes, historical placements, or poor research all place the accuracy of interpretation in jeopardy. What can be considered irreducibly factual in the case of visual art is the central issue. How specifically can paintings and exhibitions be described without the possibility of obvious confusion or contadiction.

To pin down the elusive source of meaning in painting is not possible. But to understand why this is so, and why such a vast array of cultural resources are engaged in both preserving and pursuing this illusion, would mean addressing the diversity of painting in Australia today, and adequately accounting for the differences which emerge.

The selection of paintings for this exhibition directs attention to the points of difference in current painting, not to the elisions of diversity. The problem of diversity in Australian painting is an acute one, leading in its most soporific forms to the meaningless plurality and empty eclecticism of the 'Academy' or the 'Salon'. And the debate rages as to who currently constitutes the Academy, and therefore what is legitimately subversive (or progressive) in relation to it.

It is a leading question to discuss difference, because here meaning can be attributable in terms of a dialectical relationship between paintings, and the analysis of paintings, rather than a cumulative description of disengaged (and apparently unrelated) images, surfaces and practices which constitutes the production of a painting. The notion of diversity renders the extent of variation obvious, and this constitutes the quite general category of 'a survey exhibition'. However, positing the notion of difference attempts to produce reasons for such variation, and in turn how that affects both the practice of painting (and its mode of production), and the consumption of painting, which is especially important in relation to a significant exhibition category such as 'large survey exhibition' as Perspecta '85 is.

It is the difference between particular strategies of painting which can generate and inflect meaning in a much richer and more substantive way than the myth of the unified and individuated picture constructing and articulating its own language and code of references. It is a continuing problem of particularity that is brought into the open by large group exhibitions. Meaning, and

consequently the significance and perhaps even the efficacy of a painting is lost, or located in a distant and alienated way by the considerable number of paintings competing within the same physical and ideological space. This remains a major problem in curating or presenting exhibitions, where attempts to make sense of the group of works displayed has resulted in the proliferaiton of the 'hegemony of the curatorial thematic or motif'. The emblematic banner of any thematic increasingly stretches and frays in attmpts to contain and describe the concerns of particular paintings, and particular painter's strategies, projects, or their practice, and cannot sufficiently locate the meaning or cultural importance of any painting or a group of paintings. It is now crucial to address the aesthetics and politics of the exhibition in any discussion of the work, in addition to its formal qualities (and quality).

3. Stop Making Sense.

As a metaphor within the search for meaning, Umberto Eco in his novel *The Name of the Rose* posits the labyrinth, as a serpentine obstacle which disguises access to any conclusive finality, by laying traps and false clues among the real signs to solving the enigma. He describes a section of the search succinctly: "in which the labyrinth is finally broached, and the intruders have strange visions and, as happens in labyrinths, lose their way". It is the emotional and sensuous impact of art which gives rise to a dangerous 'senselessness' in mounting large-scale thematic exhibitions.

Yet there are many shifts of meaning in the presentation of art. The construction of exhibitions remains problematic. A collection of disparate works display patterns of signification, rather than a single, exclusive meaning. It is indeed a question of traversing a labyrinth to discover a substantial cultural idiom which is not a mute spectator in 'making sense'. The ideological dimension of exhibitions can range from polemical rhetoric to disguised subterfuge. The conscious and unconscious potential of images (the currency of visual art) is not transient or meaningless, but the complexity of the 'labyrinth' produces (sometimes vicariously) visions and misplacements (being lost) and threatens to seduce art to become mere appearance. Concerted energy and deliberation in a single strategy of making art remains a continuing source of resistance to any loss of sense (or sense of loss).

In the event that art is made available for viewing within an exhibition, it is an inevitable (and obvious) consequence that the context of 'the Viewing' will be critical in order to understand the work. This is not an obscure or useless assumption. Nor is it naive. It is more a reiteration of the desire for a committed and acute sensibility to address the focus of thematically curated exhibitions. If paintings have any meaning beyond their functionalist qualities of wall-decoration, it is to be found by analysing the complexity of referential positions within their context. That is within an exhibition, within a gallery or museum, within the subjective experience of the audience, and by the inextricable and indissoluble connection between the work and the artist who produced the work. This particular and complex intersection of experience which constitutes meaning and contructs all manner of signification is still not widely understood and accepted as a fundamental logic in contemporary art and exhibition practice.

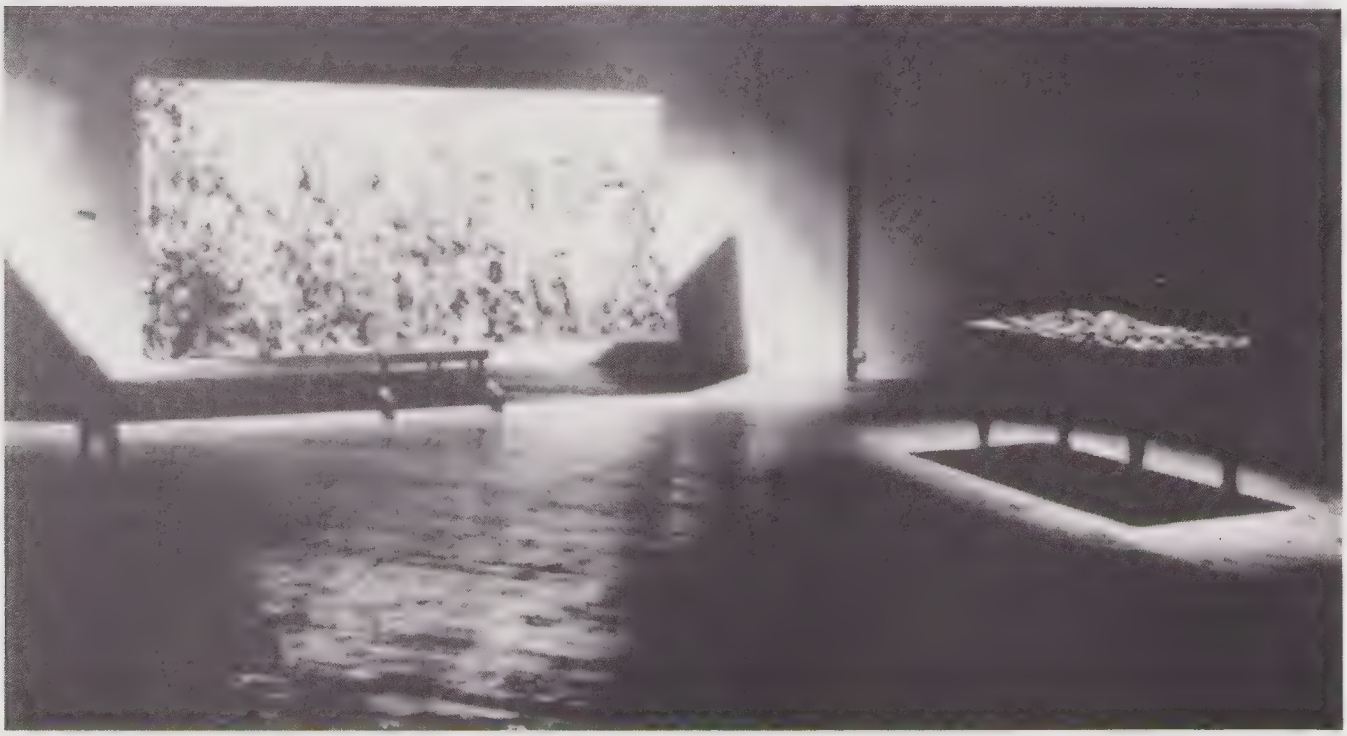
Yet to deny this is to deny the recent history of art, which is to say much of Modernism and Post-Modernism, as the endeavour of artists to secure a 'controllable space' to speak from, to generate an independent relationship with their audience and to establish an identity with philosophy and ideas rather than only material substances such as paint and canvas. The desire to institute a cultural form appropriate to their political and ideological environment has been instrumental in re-establishing artists within intellectual frameworks rather than as cultural artisans, ensconced or trapped in a decorative or recreative materiality. The relegation of art to a marginal or peripheral cultural form, remains a revitalised threat in an electronic and nuclear age.

The *Talking Heads* injunction to 'Stop Making Sense' is a darkly ironic one in the current political climate of (America and) Australia. The risk of being engulfed by à reactionary, revisionist climate of mock political and economic stability, where the only threat is from the outside, has become increasingly threatening in recent times. The embrace of an aesthetic to re-assert traditional skills of painting and sculpture (at the expense of other art practices) in the face of unemployment and concerted de-skilling in cultural as well as manufacturing forms has become a tired and divisive exercise in nostalgia. Similarly the denial of a committed and political mode of expression in favour of a self-referential expressionism has seen a wave of misplaced enthusiasm amongst museum directors and curators for grandiose, embellished 'gesturalism' (the grand gesture no less — which demands the same kind of attention as the increasingly prevalent and corporately funded 'block-buster' exhibitions). It remains problematic, for museums which collect and archive works of art, that the use of new technology and mixed media, theoretical discourse, political intervention and historical analysis remain vital and active arenas of contemporary art practice. ON LOCATION consciously attempts to 'make sense' of those concerns in the realm of painting, and why they cannot be obliterated by sweeping references to gesturality or style.

The recent waves of negative response, infectious nihilism and paranoia to any potential threat to dogmatic radicalism and left (or right) wing authority has led to a confusing political strategy within the visual arts which divides people into factions, fragments and isolated groups. In these circumstances difference can imply a barricade, or worse, an assault on the integrity of a given work or a given practice. ON LOCATION addresses these questions by allowing the work to assume a status or authority of its' own within the overall thematic context. Here intentionality is not restricted to the artist's desire for signification only, but also to a developed understanding of the concerns of the works and what they signify in this context which is consciously attributable to the place, and to the audience, of the exhibition. The curatorial direction has been to enable questions other than those of form, content (by which a reductivist meaning is implied as simply an image or subject matter) or juxtaposition, to elucidate the contextual concerns with meaning and signification. Questions concerning history, politics, feminist theory, semiotics, psychoanalysis, and social control are the 'hidden agenda' of this exhibition, and locating these crucial questions within the paintings is the subject the audience must engage in, in order to understand it, in order to make sense of what they see, and at a more general level, to make sense of current painting practice.

Gary Sangster

Marianne Baillieu



Island of the Dead
Installation:
Photo: Adrian Featherston.

To view "The Birds Indicate When His Sparks Are Flying" according to analytical aesthetic criteria whether traditional or avant-garde is to mistake the nature of Marianne Baillieu's achievement. She is not a heroic interpreter of reality, a new age prophet nor someone trying to record with photographic finesse.

Her art is a mode of self-exploration of psychological enquiry, of revelation born out of the mysterious and ambiguous. She seeks to answer the question of Zen Master Bassui:
"My body is like a phantom, like bubbles on a stream. My mind, looking into itself, is as formless as empty space, yet somewhere within sounds are perceived. Who is hearing?"

Such answers come only by turning concentration inward and investigating how the entity of self is experienced. Her art is a record not of final statements, but of the way in which we recognize the world as sequences of mutable flowing data.

She is seeking to describe intuitively, the experience of experiencing. She doesn't extend into the domain of conventional established orders of meaning. Her interest is with the mental processes occurring beneath the level on which our ideological or rational edifices are created. "I am interested in the little things" she states. "Little things that are worn or faced, momentary, partly rubbed out yet there, here but not here, the side glance at something where you catch but don't catch." Within a state of concentrated absorption (the incisive untrammeled lucidity of the sideways glance) she slides beneath the conceptual tyranny of seeing reality solely as a network of dualistic divisions, of objects named, designated and hierarchically arranged. She artistically operates in the depths where experience has yet to be titled or evaluated by the organising ego.

There are Zen connections for a blank table top and raw canvas in their absence of differentiation become the pure lucidity of consciousness on which all apprehended phenomena are mirrored. Mind, like space, can be a container but not the contained. Crushed paint tubes and extruded paint are merely the spontaneous corollaries of a direct engagement with the particular nature of the individual moment as it arises or impinges upon consciousness. They are the vehicles for connotations. They allude to meanings but stop short of becoming them.

Of her creative process she says that "everything is put together in a quick moment of passion, surrender. I step aside from my own consciousness and just let it flow. In the most unforseen glimpses, in the intangible, in the little moments we find the most spiritual things. When I work I try to capture this unconsciously and can only do this when I don't expect".

The process of Western art has been towards deifying materialization — the way of Eastern art towards dissolving material back into flux. The table with its charred, bent, twisted and tortured shapes unromatically becomes a charnal ground. Yet only through a realization of our fundamental impermanence can we seize the vitality of this life like a lightening flash, a spark, a match in the dark. As soon as we grab for the Ultimate, the Who of the listener, a fixed permanent perceiver, it slips away.

"The Birds Indicate When His Sparks Are Flying" affirms our aspirations for alchemical transformation. While we worship the static we are unable to find the mystical crucible in which dross turns to gold; without plummeting the primordial recesses of consciousness we are unable to locate the fires that melt.

Ross Moore

John Beard

The Bridegroom. 1985
Photo: David Fitzpatrick

The 'rites of passage' which accompany immigration to a new land, act to sever previous connections and to make preparation for the new life ahead. This is an experience many emigre Australians have encountered in the past but it is only in the last few years that it has been reversed and new arrivals to Australia are in turn revitalizing their vision through a confrontation with our unfamiliar physical and cultural milieu. It has of course had a concomitant impact for Australians who see their land anew.

The latest British artist to have entered into this symbiotic relationship is John Beard, who has held successful one man shows at the Galerie Dusseldorf and Macquarie Gallerie and won several major awards, as well as being included in a national survey show of new image painting "Form Image Sign", since his arrival three years ago. This work exudes the optimism and excitement of his encounter with Australia, while carefully avoiding the cliches of vast outback panorama's "...the bush and beyond". There is also an underlying reference to the sea (the beach and beach culture) because John Beard has chosen to focus on the coastal fringe where most Australians live, rather than that mystic space 'The Outback'; to which many of us aspire. His large triptych "Rupert Bear", contrasts the threatening feminine form emerging from the dark void of the left hand panel, with the light suffused seascape on the right. Here a tall cliff rises to support a jewelled crown (of promise and enterprise?). It is a passage from the mother country, depicted in the central panel, by a free flying phallic form that soars into the light.

Whatever phsychological interpretations the viewer reads from this image, it is clear from even a cursory viewing of the works that this passage does not symbolize a break with European culture, for John Beard is an artist deeply imbuded with the history of modernist painting and the current re-appraisal of Cubism and Expressionism. He even quotes many of the same non-western sources which so strongly influenced Picasso, Leger and Matisse in the early years of this century. Pre-Columbian sculpture, the distortions of African sculpture, even Chinese bronze urns from the Shang dynasty, appear as modified elements in his work.

They are pictures which weld together a personal vision of a new land with an understanding of early modernism and the revival of the figurative/expressionist tradition fathered by older generation artists such as Philip Guston and Leon Golub.

His emphatic mode of presentation has the added function of underscoring the blatant exposition of the sexual character of his forms. In some cases he emphasizes their sexual nature to such an extent that many are simply a framework to support stylized male and female genitalia. "Curtsy" of 1983 plays on this theme by implying a submissive deference on the part of the female to the aggressive, inflated sexuality of her partner. But the male/female relationship exposed in these works is more complex than a simplified version of male domination. Often the female form is seen as the threatening, dark and all devouring pariah from which the male must escape. It is an obsessive image of sexual domination and release that is here presented as another aspect of the 'rites of passage': from childhood to adulthood. "Bridegroom", the other work in this exhibition, was to have been another elaboration of this theme; however, the right hand (bride) panel of the diptych was never resolved, leaving the knight warrior/bridegroom (complete with defensive shield and aggressive phallus) finally victorious.

In the works he has produced so far in Australia John Beard has evoked an ethos that is consciously parody while remaining deadly serious.

The uncomfortable cutting edge of these paintings lies with this ambiguity and is heightened by a seductive — though often garish — use of colour.

Like a cinema or stage director, John Beard develops his narrative in these large paintings through a clever manipulation of his skills. Paint is handled with great verve, lighting is brilliantly conceived, images are conjured up only to disappear back into the thick matrix of paint and the whole is handled like a Baroque masque.

Though they are not all pleasant and reassuring images, they are never the less compelling; for underlying all his work produced on this continent, is an optimism and energy which foretells a promising future.

Ted Snell

The Long Walk 1985.
Collaboration Hilary & Martin Boscott. George Paton Gallery.
Photo: Valentina Luckus

The Chromatographic Dispersion

Chromatography may be viewed as providing an explanation for natural phenomena within geological time and rapture. This process is used to separate chemicals including pigments. A porous material usually a filter paper is used and their rate of separation assists in identifying the constituent parts. (1963)

Hence in a direct sense the 'Chromatographic Dispersion' locates pigments in a correct and verifiable position. We then perceive a state mind rather than a source that does not exist.

"By Chromatography is mean those processes which allow the resolution of mixtures by affecting separation of some or all of their components in concentrated zones or in phases different from those which are originally present, irrespective of the nature of force or forces". (T.I. Williams. 1952.)

Hais I.M. Paper Chromatography — A Comprehensive Treatise. Czechoslovak Academy of Science. Prague 1963.

Lederer E Chromatography. Elsevrier Publishing Co. New York, London 1954.

Block R.J. A Manual of Paper Chromatography and Paper Electroporesis. Academic Pres INC Publishers. New York 1955.

Janet Burchill

Static-Design for Interiors I.
Courtesy Various Artists Ltd.
1985.

The precise frontality of Janet Burchill's painting is less the effect of *formalist strategies* for illuminating the specific economies of distinct media, than it is an expression — no less vigorous — of *formality:* somewhat attenuated but still a profoundly classical certitude of aesthetic conduct. More classical than the classicizing tendency which post-minimalism can concede, Burchill's work concerns elocution more than it is concerned with usage; the format of her statements is provided by the simplicity of the classical *emblem.*

Just as the emblem brought a concise phrasing of images into a relation of occult (usually neoplatonic) analogy with an aphorism, a moral adage or motto[1], Burchill composes her tableaux each as a single word with an adjacent image as if it might be analogy that motivates their mysterious sense of concord. The letters of each word, produced by a professional sign writer on separate small canvases, are staggered regularly across the wall: "aporia", "return", "mute", "static", "equivalence" — almost a caricature of the slogans of post-modern stylistics. The images, often dispersed across three similarly small canvases, are elliptic quotations of abstract signature devices identifying artists such as Malevich, Rodchenko, Daniel Buren or Ellsworth Kelly. Flat, clean, additive, impersonal citations that seem to mimic a modern academicism, as if there were an iconic and critical repertoire, a canon, and a stylistic principle that could neither be violated nor exceeded. The classical emblem requires just such an academic codification of its constituents and their grammar in order to establish itself as a mode of expression. It forges a relation between discourse and image as *conversion,* of one into the other through some kind of work, by an initiated viewer, that identifies the coincidence or montage of the two as a text; a practical, indeed didactic, relation of designation, definition, exposition, illustration. But Burchill's paintings mute the eloquence of the emblem, paralysing the pragmatic and diactic effects of the emblem: their elegant taciturnity an expression of the formal collapse of that relation of conversion, and its mode of instruction, into one of *equivalence.*

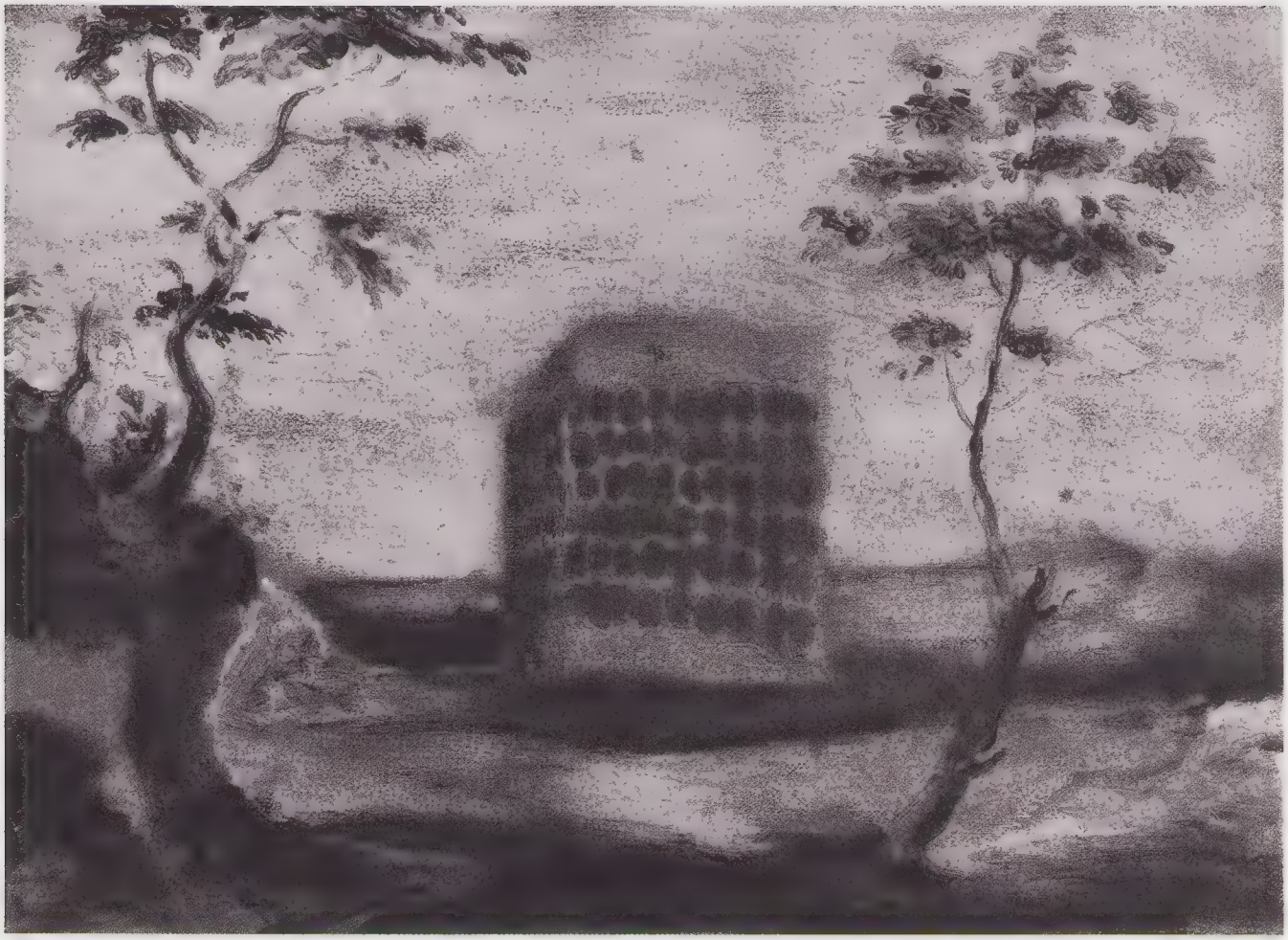
Equivalence annuls the identity of word and image as text, dulling the figurative volume of textuality: there is no paradox, no irony here, but literalism. Not literal illustration but the deliberately vacuous repetition between linguistic and visual repertoires, as if an equation between them had just been confirmed...the Classical contract. The red, yellow and blue panels adjoining "aporia" (an "insincere profession of an inability speak fluently") are not the primary didactic exercises of colour painting they look to be, but are erudite overlayed quotations from disparate pictorial systems (Rodchenko, Itten, Albers, Kelly, Klein...etc, condensed in a minimalist "reduction"). In "equivalence" the demonstration of Gertrude Stein's formula of aesthetic reflexive autonomy ("a rose is a rose is a rose") is halted, its figurative dimension pressed into a decorative standard (itself an overlay of quoted images), arresting the formula's operation or assertion and "reducing" it to an *inoperative aphorism*...an impersonal monogram or hallmark. This is a kind of rarefied classicism succeeding modernism, yet without the assent of post-modernism.[2] Burchill' paintings summoned *proverbial* critical concerns from the enterprise and decay of modernism, to pose their formal destiny beyond their operative history in modernism.

Ted Colless

Footnotes

1. A commonly quoted example is the Renaissance emblem with the motto *Festina Lente* ("Make haste slowly"), where a dolphin (signifying vivacity) is combined with an anchor (gravity, fixity) to repeat the verbal paradox. The nautical associations merely include the two elements in a set, it is the formal resolution of their image — their specific conjunction — that can be understood as a repetition of the conceptual accommodation of the paradox; a poetic expression of maturity as the unity of opposites (in neoplatonic terms a spiritual transcendence mimed in the emblem's form itself).
2. Rarefied in that its appearance is as ghostly as the figures delineated in infra-low-relief by Bronzino, Fuseli, Flaxman, the painters of Les Barbys, and perhaps Robert Longo: their vigorous artifice permits them to attend to the denouement of their canonical pedigreee without anguished involvement.

Tony Clark



Third Style, Third Rome. 1985
(detail)

Collection: J. Ritson (Melbourne)

Third Style, Third Rome is a further explication of Clark's interest in classical types as the model and material for contemporary art. The source for this work is found in the wall painting of Roman Pompeii, specifically the decoration of the tablinum in the house of M. Lucretius Fronto, dated 70 A.D., a work of the Third Style quoted in the title of Clark's piece. The placement of the two smaller view paintings either side of the larger central panel, reflects the format and compositional balance of the earlier work. The Third Style of Roman wall painting was characterised by the suppression of trompe-l'oeil effects and the illusory devices which previously were used to suggest the existence of an imaginary world beyond the wall. The integrity of the wall surface was reinstated in the Third Style, it again became a limited space, confined to a single plane. Emphasis on the integrity of surface, a dominant concern of Late Modernism, finds its way back into the Postmodern picture in Clark's central panel, painted with acrylic on brown paper which shows through in places, giving a textured patina.

The *Palace of Italian Civilization* set in a landscape, is the common subject of the two smaller canvases. This building is the showpiece of the Rome suburb E.U.R., which Mussolini dubbed "The Third Rome". E.U.R. was built to host the World Trade Fair of 1942 which however, never eventuated. The stripped classical forms of its architecture are the material legacy of the short reinstatement of Romanity conjured by the Fascist regime.

Third Style, Third Rome couples two very different classical genre in a perversely a-historical synthesis.

Robyn McKenzie

Richard Dunn

1848. 1985
Courtesy: Yuill Crowley

1919. 1985
Courtesy: Yuill Crowley

In these pictures, Richard Dunn has attempted to formulate a new kind of history-painting. His works are marked by a more sophisticated grasp of history and politics than can be found in the history-painting of 19th-century Europe or, more recently, in Russian and Chinese art. Typically, history-painting has aligned itself with the reigning system of power and functioned quite blatantly as propaganda for its patrons. Usually there is no irony, no self-consciousness about the historical nature of conventions of style in history-painting (eg. "socialist realism"), and the painter gives viewers no hint that the "documentary" image is as selective and manipulative of facts as any other kind of representation, indeed as any fiction.

In contrast to the established types of history-painting, Dunn's drawings are resolutely contemporary in style. He does not try to persuade us that representations are in any way "truthful", but we gather that the images he presents are emblematic or exemplary, and that there's more to them than meets the eye. Dunn's montages can be fragmentary and elliptical, but he clearly signposts events and places and invites us to draw the inferences and make the connections for ourselves.

In the work titled *1919*, a clash between the Wobblies and police in Brisbane (an event which saw the first appearance of the red flag in Australia), is spliced with a reference to a Malevich painting done in the same year, itself a relic of the doomed avant-garde of post-revolutionary Russia.

One of the platitudes most of us have grown up with is that the contradiction between political activism and aesthetic concerns is so great that the one has inevitably to be sacrificed to the other. Othewise, the argument goes, the artist flounders in a muddle which destroys the efficacy of both commitments. Unfortunately, there are plenty of cases we can point to which would illustrate a measure of truth in this. But Dunn has been very canny in the way he has outflanked an either/or dichotomy.

He has made contradiction the subject of his work. He therefore maintains his allegiance to the handsome, streamlined elegance of minimalism, suprematist painting and conceptual art, while at the same time setting up a polemical counter-current of imagery and texts which denies the innocence or disinterestedness of the work's formal/aesthetic/art-historical basis.

Both these works are on a cruciform format, which has proven a fine basis for Dunn to pose contradictions, to set images at cross purposes. In the drawing titled *1848,* he runs a blown-up detail of Marx's introduction to *Capital* (sub-headed "Liberation from the Past") down the vertical and skewers it through on horizontal with a contemporaneous drawing of dead bodies on a Parisian barricade. But words and images become indecipherable where "theory" and "practice" or "action" and "contemplation" collide. I think Dunn also intends a pun here on the Text and Texture (the grainy charcoal and pastel markings), or Textile (the warp and the weft).

In these works, a fasidious, cool aestheticism is played off against the "hot", discomforting allusions to political power and the authority of institutions.

Dunn's cruciforms have an ancestry in paintings by Malevich, Mondrian and Ad Reinhardt, where they demonstrate the magical formula of $1+1=3$. "3" is the third dimension evoked by the overlap of a horizontal and a vertical, or the node of energy at their intersection. It is also the "third sense" referred to by Sergei Eisenstein, who observed that when two images are juxtaposed in cinematic montage, they produce a meaning which unites them but is not an inherent property of either image.

Richard Dunn's commitment to surplus, to an exuberance of meaning is worth stressing, for aside from his intellectual ambition and the astute way he has negotiated a decadent (or merely dismal) period in art, his works are also offered quite candidly to us as objects of pleasure.

Terence Maloon — extracts from a review,
Sydney Morning Herald, August 17, 1985.

Merilyn Fairskye

Framing the Subject —
Subjecting The Frame. 1985
Courtesy: Roslyn Oxley.

Merilyn Fairskye has always been passionately concerned with developing a political dimension to her picture making. In recent times, she has shifted from painting public murals to a more personalised studio-based practice. After working on the Woolloomooloo Bill Boards Project which ended in early 1984, she reassessed the viability of this form of art, deciding to take advantage of the 'freedom' that studio painting offered. This has meant working through a critique of the kinds of visual representations dealt with unproblematically by so much mural work.

Fairskye now considers that contemporary mural painting cannot effectively analyse or examine the ways in which images are socially constructed and received. Perhaps this form of community art is better understood at this time as an exercise in public relations for funding bodies, calling as it does, on largely idealistic representations and thereby curtailing a critical enquiry into visual codes.

Easel painting can, on the other hand, allow the artist the flexibility to play out a more complex set of pictorial strategies; allowing greater risk taking in the construciton of the work.

Since it is now clear that art cnanot in any direct, concretely interventionist sense change society, what can a political practice mean? The answer lies in the location of the Art discourse; its strength or power is situated in the field of language and signs — in the midst of the codes that constitute language itself; in the materiality of the production of these cultural signs and therefore, potentially, beyond the control of traditional powers.[1]

The work in this exhibition, titled "Framing the Subject/Subjecting the Frame" aims to construct a visual interrogation of the feminine while at the same time challenging the wholistic notion of a feminine state ineluctably aligned with all things 'natural'. This work then, while focussed around the question of femininity, is highly critical of the familiar means of gender signification — the use of certain colours, certain forms, implied or explicit roles in sexual exchange. In short, that historically defined *difference* based on a phallocratic normalizing discourse which governs such aesthetic choices. The challenge is issued in terms both risque and humorous, to the notion of accepting anything "essentially" feminine.

In Fairskye's work, the woman is present as protagonist, as agent and executor of her desires through simulacral role reversal, over-statement or perversity. This avoids the pitfall of presenting woman as spectacle or passive object of the gaze, seen in a great deal of performance art. An outstanding exception to this is the performance work of Lyndal Jones. Jones, like Merilyn Fairskye, successfully negotiates the problem of the cultural coding of the female body.

In Perspecta, we are presented with four large canvases depicting the subjects of a Super 8 film which is here displayed on video. These figures — in a variety of unstable couplings (woman/woman/man/dummy) — with their constant activity, are counterpointed on a number of levels by the small diagrammatically rendered images to the left of the main frames.

A significant point of contrast occurs between the active nature of the painterly pieces with their direct gaze on the audience and the fettered, blindfolded bodies as objects. They challenge our gaze and we, directly confronted by their open stare, are denied the option of passively consuming the elements of the mise-en-scene. This active spectator role is further stressed by the addition of the text, taken from a Super 8 manual which places action at one remove, increasing our awareness of the manipulation of the artist/director.

The various devices which make up the work — text, painterly and schematic fetish images, film and video — are organised in such a way as to fragment the space of the picture and the manner in which we perceive these diverse imputs mitigates against a unified notion of the Subject. For instance, we cannot take in all the work at the same time and are forced to make choices; a process which nudges us towards a consciousness of ourselves as simultaneously being viewers and subjects which are viewed.

Suzanne Davies

Footnotes

1. For a further discussion of these points see my *The Politics of Picturing Part II*, exhibition catalogue essay, *Institute of Modern Art* Brisbane, June/July 1985.

Kate Farrell

Monodrama, At Will. 1985

In the relatively short period of three years of scant public exhibition Kate Farrell's painting has stepped through a sequence of compositional strategies that already indicates a significant revision of the cooler formalizations of figurative quotation in Australian art in the 80s. An earlier use of a seemingly alogical *montage* of quoted elements resolved within a uniform execution of a pictorial field was interrupted by works in which the quoted elements, no longer emphatically placed within the co-ordinates of the field, appear as irrelative *overlays* in the fluctuations of an indefinite surface.

Monodrama, At Will in turn interrupts the reverberations of such a surface in an almost muscular arrest of relation, a seizure, a static but brute mode of theatricality: the elements are now held in suspension, in mute abutment (not unlike the pure adjacency in some tableaux of the Americal James Rosenquist), so that *field* and *surface* yield — not without some resistance — to *support.* But "support" here doesn't refer to a pristine physical base revealed after one literally scrapes away form and then sensuous surface, rather it is invented through obscuring the itinerary of the citation (not its legibility, but the passage from its extraction to its placement, recontextualization and remotivation). The quoted image is petrified in the grip of its support as it is "lifted", blocking any inference of a figurative impulse or motive.

Monodrama, At Will comprises two quoted images: (1) an "Anthropometry" by Yves Klein — in the original an imprint of a female model's body, a transfer of surfaces (skin to fabric via paint) distantly negotiated by the artist's directorial instruction; (2) a photograph of Cindy Sherman's, depicting a woman diver breaking the surface of the water, enacted by the artist as if held in the turning moment of a narrative scene. The probable thematic exchanges of these female bodies as images are halted however by their disfigurement in the modes of quotation: in both cases the physical staging of the original (Klein's direct transfer, Sherman's costumed enactment) has been detached by a duplication of image that purposefully neglects re-enactment. The actions for and *before the image*, that stage it, lose their support, are jettisoned into the void by painting that claims its succession, *after the image.* The procedure of painting is emphasized by the unconventional relation of media and supports (oil on unprimed felt, watercolour on unprimed tent canvas), invoking a rawness of application that polemically asserts the occasion of painting, in its turn, *before the figure* "before being a warhorse or a nude woman or an anecdote").

Monodrama, At Will thus appears as a complex post-minimal and yet almost pre-abstract statement: cleaving image away from figure the painting asserts itself after the image, using the image as support for its refusal to induce the figure. It hangs absorbed in its own willpower: Klein's miraculous monochromes hovered two feet form the surface of the wall, Farrell's levitation of the image is more a dramatic demonstration of the strength of the support, withholding any eventuality of figuration. Its drama is the suspension of the temporality of painting, a challenge to the ends of painting.

Ted Colless

Lindy Lee

Event Without Moment. 1985

I See A Red Door And I Want To Paint It Black
On Lindy Lee's The Visitation

Since Mary has received divine revelation she demonstrates her faith by immediate action and goes with haste to the house of a kinswoman, Elisabeth. This is the visitation. When Elisabeth meets Mary, the child John leaps in her womb and she is filled with the Holy Spirit. Biblical anecdotes such as this were the source of much of El Greco's work and in them he drew away from details that defined the specific, both narrative and pictorial, and sought instead a meaningful image that was vague enough to be suggestive beyond its pictorial associations. Such is El Greco's *The Visitation* painted in 1607.

These narratives, Luke I:39-56 and the chain of association from the Apostle to El Greco to L. Lee, are only able to grant a right of registration, a potential matching between image and story track. Hence they are merely non compositional elements in an image that is filled with a blinding suggestiveness. Of Christ raising Lazarus, a figure meeting itself in the mirror, a doorway to a world beyond the physical, the Grim Reaper, the Immaculate Conception, the painting and its viewer. Most notably the latter, the idea of seeing and seen, is accentuated by the curious keyhold effect of the oval border. A border necessitated by El Greco's original commission since it was to be placed in an oval aperture above the Oballe altarpiece. Now the border is more suggestive of a pinhole camera and of looking through the viewfinder to spy on some voluptuous encounter.

Paradoxically the most voluptuous evocation of both presence and void is found in the colour black, total black. In the moment before BLACKNESS, on the brink, in a gathering of infinite darkness, occurs this prophetic drama between a pigmented container and a responsive heart (the viewer).

Consequently there are no colours in this painting, only light. Light arranged according to absolute monochromatic differences and set within the solid nature of paint. The depth of this world as we know it is only as deep as the paint on the canvas, now raked back, excavated to reveal a pale blasted image. Its a sensory experience reminiscent of abstraction and Minimalism that is somehow combined with figuration to produce a hovering between sensation as representiation of objective reality and sensation as a sign of individual subjectivity. About to meet and about to disappear. An enigma of vision and meaning, yet saturated with engagement.

And so the web of transactions in which the painting is seen, its light, its image, its painterly surface tends to resolve itself into a dynamic intersection. Light comes in at the eye just as the mind goes out to wander among its objects, occasionally finding meaningful configuration or cathexis and fascination and occasionally an entity that is available to sight alone, forcing vision to become pure gesture. There is a curious intermingling here, an interconnection of the metaphysical and the phemonological, an exchange of current between the hand and the eye, between the actuality of the painting and the quality of illusion.

Mark Titmarsh

Geoff Lowe

Deception: The Man From Ironbark (1984-85)
Photo: Henry Jolles

The four paintings by Geoff Lowe are part of a series of works shown earlier this year under the collective title "Ten Famous Feelings For Men". The inspiration for these works derived from the Quattrocento fresco cycle of *Uomini Famosi* by Andrea del Castagno. The first secular wall painting of the Florentine Renaissance, the *Famosi* reworked the theme as it had been known in the Middle Ages by depicting six men from the recent past of the city-state, near contemporaries, along with three female figures from History.

Like Castagno before him, Lowe practices the role of artist as cultural fabricator, albeit with less natural surety. Taking figures from our own recent history and lore and the older traditions of Euorpean civilisation, Lowe re-presents them as archetypal images of possible contemporary significance — specifically for the present questioning of the male identity. By making connections across time, Lowe asserts the importance of the past as a context for the present and also attempts to retrieve a legacy of "knowledge" which might otherwise be lost to the view we have of ourselves.

In these works Lowe's method is more intuitive and eclectic than calculated and historically erudite. The idea for *Knowledge of the Wildman* for example, came from an interpretative reading of the Grimms Brothers' fairy-tale *Iron John* by the American poet Robert Bly, which Lowe came across in a magazine article. Only later he found an art historical parallel of this hairy figure — the elemental and instinctively male creature from the bottom of the swamp — in the Wild Man or 'Homo silvestris', first depicted in illuminated manuscripts of the late Thirteenth century. The Wild Man symbolized lust and aggression in contrast not so much to the established Christian virtues as to the kind of spiritual love embodied in chivalry.

In front of the viewer Lowe places representational images with a history of meaning. His paintings put to the test the existence of a shared cultural experience, which allows any residual meanings to continue to inhabit these images. Lowe uses his skills as a painter to make this heritage accessible, by reworking and reinscribing content through pictorial and conceptual means.

Buckley's Chance and *Deception* utilize episodes from Australian narratives to adumbrate the central theme of "manly" experience. They also suggest an underlying motif, exploring the links between dominant and marginal cultures. Buckley was a link between Colonial society and the "other" of Aboriginal culture, as the man from Iron Bark connects the transplanted Anglo-European culture of Sydney Town and the bush outback. Both Buckley and the man from Iron Bark are like the Wildman, hairy outsiders.

Impersonation is perhaps the most complex and loaded piece — white man dressed up to look like an Aboriginal. The painting was originally prompted by Lowe's interest in the way Colonial painters depicted the Aboriginal — from statuesque black apollos on the one hand to the tree monkeys of Glover on the other — images mediated by the conventions, pre-conceived desires or derogatory bias of the one set of cultural values focused on the other. The idea of the Aboriginal is represented in this painting by a number of superficial and cliched generic signs taken on by the white person as a costume or disguise. The implication is that dominant notions of aboriginality, the persistent images, continue to be the product of a Western imagination.

Robyn McKenzie

A READER'S GUIDE

Warms and Cools:

The gesture used to speak of passion, madness, Truth-through-the-Viscera. It was innocent. Now it's more like Truth through the visor of your favourite car. The gesture, the sweeping stroke, that frenetic expressivity is no longer — innocent. Hotted up, it roars around the block. It reads as a show, a sign of something to be regarded with scepticism.

The responding Cool, though, runs headlong, as reaction, into that same Authority of the gesture. Two way traffic. The same set of lights.

The Cool can be so lean it proffers nothing. My Favourite Writing is generous with itself, as is my Favourite Painting. If there is no empathy with the stuff of the work, then how can it (really) present its ideas? That binary separation and the subordination of one under the other bores me shitless: so do epidiascopes. There is a right for (sensual) pleasure not to be foreclosed.

A Saturnine Cast:

The melancholy mood of the paintings is her own. (Hers at the incommensurability of those painted scenarios).

'I writ of melancholy, by being busy to avoid melancholy' (Robert Burton)[1].

She reads of Kindred Spirits, commonly wry and maudlin at the wearisome 'condition humaine'. She delights in Robert Burton's 'remissly flowing' style and in John Donne's disgruntled humours, his chortling intricated riddling at the besettings of life. She delights in Coleridge's catharthes (at times, in spite of himself) and delights to find that Coleridge, too, unlike his contemporaries, thought highly of John Donne. Robert Burton speaks of melancholy as a 'settled humour'. Taken literally, the humour of these pictures is very 'settled': It is the banality of the punning that provides respite from the mood. So, this melancholoy *Weltschmerz* is not of Grand Apocalyptic profundity. It is equivocal, imbued with irony, badinage: Urbanity in the desert.

Speaking of Brown Paper Packages Tied up with String, how do these favourite writings, let alone the favourite paintings, tie up with this statement and the works at hand? Suffice to say that the figure of speech, the metaphor that describes an idea is the point at which a set of interesting (delightful) ideas become interesting in terms of my painting. It is that overlap between a visual metaphor in language and a 'literal readability' in painting that interests me. Coleridge speaks of the 'imaginative faculty' in which he claims that image has primacy over language and many (still) speak of an expect painting to somehow call up a mysterious and quintessential Truth. Making jokes and telling stories, within that frame, divests the art of such fantastical delusion, perhaps.

Vicissitudes:

The artist appears — ineluctably — in her pictures, but not in the guise of portraiture. Her references are comely, drawn from the studio. The hands, the bridges of noses, the objects, clothes and histories in which her characters are dressed, these are mostly her own. The tableaux are contructed as in a film produced with limited resources. The same sets and props are used and reused. Their composite is, in one sense, a biography:

and I realized that he was not so much inventing his own sentences as using the disiecta membra of other sentences, heard some time in the past, according to the present situation and the things he wanted to say, as if he could speak of a food, for instance, only with the words of the people among whom he had eaten that food, and express his joy only with sentences that he had heard uttered by joyful people the day when he had similarly experienced joy. His speech was somehow like his face, put together with pieces from other people's faces, or like some precious reliquaries I have seen (si licet magnis componere parva, if I may link diabolical things wih the divine), fabricated from the shards of other holy objects.[2]

Comely References:

...is it not the fantasy itself which invokes the "detail", the tiny private scene, in which I can easily take my place? Are there, in short, "minor hysterics" these very readers) who receive bliss from a singular theater: not one of grandeur but one of mediocrity (might there not be dreams, fantasies of mediocrity)?

Thus, impossible to imagine a more tenuous, a more insigificant notation than that of "today's weather"or yesterday's); and yet, the other day, reading, trying to read Amiel, irritation that the well-meaning editor (another person foreclosing pleasure) had seen fit to omit from this Journal the everyday details, what the weather was like on the shores of Lake Geneva, and retain only insipid moral musing: yet it is this weather that has not aged, not Amiel's philosophy.[3]

Pleasure:

Scarlet!
It is the first color I have seen in months. Or so it seems. Scarlet. A little wild poppy, of a red so sudden it made my blood stop. I kept saying the word over and over to myself, scarlet, as if the word, like the color, had escaped me till now, and just saying it would keep the little windblown flower in sight. Poppy. The magic of saying the word made my skin prickle, the saying almost a greater miracle than the seeing. I was drunk with joy. I danced. I shouted.[4]

A Valediction:

The ascendancy of the written word makes this author nervous: Sometimes the right to speak feels like an albatross around one's neck. I didn't want to provide a prescriptive map by which to trace a meaning in the art; nor did I want to throw in a bricolage of Terrible Proper Names (the right texts) in order to predicate a value-score for the art. It is not the theory that is at issue here; but rather the rhetoric of 'Theoreticality' that serves at once to valorise the art by association, and to demean it as merely an unavoidable pointer to the Thing Itself — the (correct) Theory.

Notes:
1. Robert Burton, 'the Anatomy of Melancholy.'
2. Umberto Eco, 'The Name of the Rose.'
3. Rosand Barthes, 'The Pleasure of the text.'
4. David Malouf, 'An Imaginary Life.'

Jan Nelson

Beached. 1984
Photo: Garry Shirley

"...there is nothing mysterious to the seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny...' (Joseph Conrad *Heart of Darkness*)

Romantic iconography pervades the paintings of Jan Nelson. The heroic theme of the shipwreck demands and receives a monumentality of form and colouristic melodrama that echoes the magnitude of the concept.

The shipwreck, an historical 'ruin', is perhaps a mute testimony to the impermanence of the human condition, to the inescapable fact that life is change, that everything rises and falls, lives and dies; a reminder of the transience of one's own moment in time and impotence against the ungovernable forces of Nature.

However, the traditional rhetoric of this Byronic interpretation of Romanticism is manipulated in ***Beached,*** the last in the series of paintings on this theme, to strike an optimistic chord — the shipwreck is pushed into the background, in deference to a deftly constructed raft — a symbol of survival and human ingenuity.

For Nelson, there is also a deeper implication in the image of the shipwreck, pertaining to her notion of the artist as explorer, discovering a path through the vast history of proven fact and unsubstantiated myth. In this context, the image is deceptive, affording only the slightest clue to the wealth of history lying beneath its surface — a deep substrata out of which the artistic imagination draws the secrets of the past.

Louise Neri

Susan Norrie

The Sublime and The Ridiculous
1985
Courtesy: Mori Gallery

The Sublime and the Ridiculous

Why does the artist, like Frankenstein, breathe an equivocal life into the lurching melancholy of Piranesi's ruins? What are these fantastical figures arbitrarily summoned from the underworld of cultural memory? The fantastic has served us faithfully as a metaphor of imagination, as has 1919 and the 10 days that shook the world been a standard of political optimism. As we watch the last glimmering of the age of enlightenment should we retire these outre familiars? Or is it possible to act as an agitant amongst the artifices of romantic traditions, interrupting the close embraces of historicist and essentialist discourses? This perhaps is the quest: to rewrite science fantasy for Russia.

The two works, one the copy of the other, beg questions of essence and originality. A sleek conjectural paradigm could run thus: the original work differs from its copy but as causes cannot be exhumed there is no alternative but to infer them from their effects. Just so, artists of the present must predict and prevaricate upon the webs of hereditary symptoms of their corpus cultural. This austere madness thus proclaims a function for conjuring; wielding the intuitive and the imaginary. But why these archival endeavours in the basement of the house of being? Are we not all part of one vast socio-psychical chamber, simultaneously spectators and orginators of meaning in the darkened realm of ideology and the symbolic. The latter harness is not necessarily the subject's fait-accompli; sentenced to anxiously watch re-runs of 'The Thing'. The imaginative project is precisely the inverse of this model. It is a deployment of a speculative framework to explore the social as the restless domain of the production of knowledge. In this, the sublime replay of utopian fiction, authorial imagination collects the fragments of subjectivity.

To pursue this questioning of the function of the production of meaning through art we have, unlike the circuit of the ghost train, no clear trajectory. The only compass is the dematerializing firmanents of iconography and narrativity. We are to set sail from the temple of the total subject to, once again, terra incognita, the uncertain struggle of the beast.

If a visual image moves beyond the illustrative, it assumes an anachronistic order: its relation to the history of its predecessors. Within this decay imagination can propose abnormalities. In this particular lucifers kingdom the metaphor takes precedence to service an archaeology of implicit meanings: infinite landscape, enclosed landscape of the grotto or grave, mirror images, the non-look. Explanation is comparative: the spectacle, the history painting, the proverb, the surreal and the banal. We the readers are hovering like Vertov's man with the movie camera, ironically selecting and evaluating above dark waters. As Swift says, there is no certainty of island stop-overs.

By making representation fantastical the good ship 'Sublime' nudges the domination of the conditional proposition and inference. Here history and individual memory are constructed at a specific conjuncture and fictions may or may not be truths.

Jo Holder

Terence O'Malley

Boy Meets Girl. 1985

The work of Terry O'Malley resonates across a continuum of image making and storytelling practices. Characters landscapes and marks appear and recur as drawing, performance, sculpture, painting, words and sound. Of the four works represented in this exhibition, 'Boy meets Girl' perhaps most easily explicates the play of gesture and symbol Terry O'Malley explores within his decision to allow the image a primary place. Marks become notations in a complexity of possible myths and the final image evoked belies the fiction of archetype. The couple masks its familiar intent to appear as a desirable state, and the landscape thoughtfully colludes. But no-one is fooled, and there is always a 'third man' who harbours another version, and disallows the attraction of opposites its absolute status in social mythos.

O'Malley's work carries echoes of and references to folkloric and domestic traditions. The strange familiarity of his images is at once reassuring and disturbing. They remind popular memory of its sources and history even as it is redefined away from the nostalgia of sentimentality. The sense of seeing excerpts from a wider narration provokes the recognition of a particular mythos. Attempts to define or disprove meaning here are as intricate as the interrogation of a fairytale or nursery rhyme.

The scenarios in the other three works invite and console the playing out of drama. Figures advance and retreat, cross checker boards, enact age old configurations. Landscapes close and open, contract and expand, reshuffling the terms by which reality and experience are defined. Technique and image fuse in this poetic carnival of social anecdote and personal vision. The political here is not a fierce line to be relentlessly pursued, but a synthesis of popular myth and singular involvement which returns to the image for its expression. The last joke in this instance is on a history that continues to relegate 'watercolour' an inferior place, both in the discourses of art and the marketing of its objects.

Catherine Chinery

Rodney Pople

The Street. 1985 (detail)
Photo: Anthony Browell

Rodney Pople has produced his best, most recent work in series: painting and repainting, cutting back until a picture has arrived at a form that finely balances the resilience, colour and imagery of its surrounding works.

Having studied art in London and New York, Pople has embraced painting only in the last few years. The pieces he made during his time at the Slade in London in 1978, were precarious sculptures of steel and glass, often very minimal in means and possessing the kind of nervous energy that he has carried through into his later work.

Upon returning to Sydney in 1981 and deciding to take up painting, Pople did so with a vengeance, working with a determination that we could justifiably term "obsessive". There is a great deal of experimentation in these pictures, with Pople not wanting to shy clear of any potential avenue of expression. Instead, he set out to creatively exploit this process of exploration — a theme reflected n the titles of series like *The Doors of Uncertainty* and *From The Zone of Uncertainty.*

"Uncertain" or not, the five large paintings comprising the latter series had a dynamism and a vigorous manipulation of paint that lifted them far beyond the tepid modishness of most recent outgrowths from the domain of figurative expressionism. With Pople, the distinction between figurative and abstract hardly seemed to matter: a lot of recognisable and semi-recognisable motifs were present in the compositions, but everything was picked up and swept along by a tide that surged and ebbed the length of the five adjacent pictures. *Herald* critic Terence Maloon spoke of the works' "sense of excitement and unpredictability" and noted that "virtually every painting is something of a cliff-hanger".

Pople's other major series of 1984, *The Doors of Uncertainty,* maintained much the same blend of free-flowing brushstrokes (which built up a composition, rich in iconographic references) in which the tension of the piece was compounded by being painted on five wooden doors pushed hard up alongside one another.

In his triptych for *Perspecta* Pople has stepped through the doors and out into the street. Leaning less heavily on the erotic and compacted imagery of his previous paintings, these street scenes have a disturbing and complex sense of space. The scene seems to be in constant motion, yet it is often difficult to say whether things are advancing towards us or receding from our gaze. The scattered objects which may help us to decide are, in turn, distorted in size and quite isolated within the picture plane — their final identities and proportions remaining ambiguous.

It is precisely this kind of disorientation that Pople strives for as he cuts back the complex imagery of the underpainting, stripping back all sense of preciousness or ornamentation, being careful not to bring any work to too fine a state of finish. Like much seemingly spontaneous art (Celine's novels spring immediately to mind), the roughness and vitality of these works is born of many hours of dedicated concentration. These aren't paintings we can appreciate at a glance: rather one must be willing to let the three panels merge into focus for a more complete discovery.

John McDonald

Peter Tyndall

detail
A Person Looks At A Work Of Art/
someone looks at something...
1984.

over:
detail
A Person Looks At A Work Of Art/
someone looks at something...
1975.

ARISTOTLE CONTEMPLATING THE BUST OF HOMER
Rembrandt Harmensz, van Ryn: Dutch 1606-1669
The Metropolitan Museum of Art: Purchased 1961

+

An Italian Woman Contemplating the Young Milton Asleep
FUSELI Henry: Swiss-British 1741-1825
The National Gallery of Victoria: Purchased 198?

+

"Now what do we see? We see Lawson moving to Mid-On."
ABC Radio: Jan 1 85: 5th Test — Australia v West Indies

+

"Dr. Chang is Australian of the Year
'He just holds a patient's hand and he inspires confidence.
It's quite amazing to watch.' "
"The Australian" p.1 Jan 1 85

+

"Steady Robin. I see one hope."
Batman in "Batman" (The movie)

+

"Th' wurruld has held a lookin'-glass in front iv ye fr'm th'
day ye were born and' compelled ye to make faces in it."
Finley Peter Dunne: *Things Spiritual* — Mr. Dooley Says
(1910)

+

"Crowds love to see a tearaway"
"The Age" Dec 3 84 p.40

+

"O'Brien, get a rope. Tie him to a tree. Let him sit
and watch those vultures eat his horse."
Apache

= detail
A Person Looks At A Work Of Art/
someone looks at something...

The Seductive Gesture

Curator: Gary Sangster

Marion Borgelt

Victor Majzner

Ann Thomson

Guy Warren

The Seductive Gesture

1. Beneath the Surface.

In discussions concerning the recent developments and strategies in painting it is sometimes too easy to ignore the object, the work itself, in favour of placing the work in context. There are many ways in which the context of art may be defined, for instance: a critical context, as when the notion of style might be introduced; an historical context where the notion of appropriation or referencing might be suggested; a media context where the idea of the technique and the formal elements of the work may be foregrounded; a group context where the overriding concern is in elevating a unifying thematic; a political context where the image and method of working (mode of production) is harnessed to support an ideology. Any of these contextual considerations can be appropriate in analysing and evaluating painting. Without question, the underlying framework of exhibition practice in general (which includes input from artists, dealers, curators, and writers), and to a lesser extent curatorial work in particular, is crucial in establishing a coherent and accessible context for the art to be viewed *and* understood by the audience. Nevertheless, the current obsessions with legitimating an art practice through a system of cumulative shifts in intellectual and social *viewpoint* frequently disrupts the nature of the significant content of visual art, which is perceived and understood in terms of the *visual.*

The domination of art historical and critical practices within the realm of exhibition practice, has engendered a systemic approach to placing painting within the culture, where the impact of the work is indexed to, if not a direct result of, an event which preceded it. Events such as other exhibitions, critical articles, or new publications. An element of programmatic rhetoric has entered and perhaps overtaken the practice of painting, as it shifts and contorts to the latest canons from overseas journals or overseas exhibitions or the local art museums.

In terms of practitioners there are two responses which are most common. One is to see a gap in the seamless theories and practice of contemporary painting and attempt to cover it, so as to seek a place in history (and the market) for the work. This is a well tested 'avant garde' position of the desire for *originality*. The other response is to establish the coherence of one's practice as if it were already a cogent argument, which merely needed repeating in order to be accepted, established, and finally venerated. This is the 'quality art' position of the desire for art to imitate life (in the accepted manner), or in the Post-Modern circumstance the desire for art to imitate itself. These are extreme examples, occupied by a minority, which indicate the breadth of contemporary practice. There are many other more substantive positions, but these examples indicate how thin the surface of analysis can be unless the notion of the *visual* is emphasised, and what the specific role of the actual paintings are in relation to the systematizing processes of contemporary art practice, exhibition practice and critical practice.

2. The Pleasure of the Text.

The paintings in *The Seductive Gesture* represent the confidence the artists have in the potency of the *visual,* in making and exhibiting art. The various levels at which the works address the practice of painting and the experience of viewing art indicates the significant awareness and understanding each of the artists share in constructing their pictures.

The main strategy which is used to develop the work is that of *gesture,* not simply a pragmatic and wanton gesture which is cast onto the canvas within the context of a colloquial expressionism, a personal expression of a signature or emotive style, but rather a gesture which constructs an image. An image made up from colour, form, texture, and the *mark.* The constituent element of gesture is the mark, the mark on the canvas, how it is made, how it is delineated, flattened, reconstituted, how it is juxtaposed with other marks, this establishes the gesture which in turn forms the basis of the image, and what the painting means in cultural terms. It is clear that the inflections, and the control of the gesture is central in coming to terms with these paintings. To realise the depth and richness available within the work, and to understand the pleasure in moving beyond the surface, deeper into each of the works, is to no longer fragment the meaning of the paintings into a systematized and cultural analysis. It is more significant to realise here, that the *presence* of the paintings, their strength and imagistic power, which is in no way illusionistic, is contingent on their gesturality.

3. Seeing Double.

It is not enough to simply take pleasure in the paintings for their sensual qualities. Their qualities of celebration, sensual figuration, the representation of a dark and imaginary landscape or a landscape imbued with light, colour and fantasy. Each description of the work may qualify it and provide further directions through which the viewer may decide to explore the work. But these descriptions may in themselves prove too prescriptive, and hamper the imaginative potential in reading and experiencing the work. The paintings operate at many levels, including the many contextual levels within the exhibition, and although they maintain an impressive gestural control, they still present an open sensibility which allows the viewer the potential of a multiplicity of viewpoints. This removes any sense of coercion in viewing the work, that the imagery or the painting is in any way forced or laboured, but indicates the strength of the work that it operates at the level of *seduction,* slowly and elegantly drawing the viewer into the experience of the painting and into a knowledge of the image (and at a more general level knowledge of the 'visual' as the basis of that experience). This requires an intelligent response of being conscious of the dual potential of the paintings and the exhibition.

The references within the work may seem oblique and camouflaged, but no matter how elusive, they give themselves up under a careful and sensuous viewing of the work. It is essential to understand that the codes of the painting within this exhibition are more available and accessible than in some other current painting practices, and the depth and content of the paintings are bound within the matrix of the gesturality, the image, and that the gesture itself, takes time to engage and develop the experience of the cultural and sensuous potency within the paintings.

Gary Sangster

Marion Borgelt

Oceanic Sanctuary. 1984

It is significant that Marion Borgelt has, in the midst of a renewed emphasis on realism, whether it be symbolic or expressive, decided to paint abstract form as a means of exploring the essence of nature and signifying unconscious and internal processes. In 1979-80, Borgelt studied at the New York Studio School during which time she painted and drew from the human form. After a further two years in Australia, however, the figure began to fade as a viable means of expression for Borgelt. The mark of the brush, the gesture itself has taken on such supremacy in her work that figuration has become something of a prescriptive limitation.

One important instance of her move away from representations of the human form is the triptych *Oceanic Sanctuary,* 1984. This is a curious title because there are features in the work which immeditaely arouse questions about the nature of a sanctuary. The while organic "grid" which structures the painting, unfolding and skimming in all directions, often suggests the sinuous aftermath of underwater life and evokes associations of the passing of existence with skeletal forms and membranes of shells, rather than depicting an abundance of oceanic life. The painting does not manifest the meditative, quiet and almost spiritual feel of the curvaceous, continuous rhythms in Borgelt's smaller recent works. Instead, *Oceanic Sanctuary* is a vast limitless expanse. This abstract expresionist and dramatic magnitude allows Marion Borgelt, as she says, "to loose (her) sense of human scale, to actually sink into the painting and to be quite absorbed into the painting".

Indeed, the viewer's eye is hardly allowed to rest. At times Borgelt creates an ultramarine sheen as the white "grid" fuses with the ocean blue background, suggesting a mottled, delicate light filtering through from some elusive source. Any repose is violated, however, by the gestures which tumble and antagonize one another as Borgelt drags the oil paint across the surface, drawing with a variety of speeds and emphases. The viewer is constantly demanded to travel through and beneath the intersecting and interpenetrating schematic forms as the eye is sent in multifarious directions at once, attempting to find a focus, a space to breathe, to discover and to control the interwoven linear patterns. At the same time, the folds and webs metamorphosize into fragments and hints of recognizable objects and natural forms. Borgelt does not use expressive gestures as signs for unmediated emotions. Rather, *Oceanic Sanctuary* accentuates the viewer's processes of perception and memory of what has been seen and plays on expectations of what is to come as the eye and the mind make their journey through the triptych.

The implications inherent in the title (*sanctus:* sacred) and the triptych format of Borgelt's painting endow it with a further dimension and inner dynamic. *Oceanic Sanctuary* is not a religious painting in any narrow sense, but it does refer by its very nature to generalised emotions of awe. Concurrent with this, Borgelt's painting poses questions about the authenticity with which one can express notions of the sacred or spiritual after the mass exposure and reproduction such ideas have had in art. Borgelt is exploding the traditionally religious function of the triptych into a sweeping oceanic undercurrent, teeming with energy and vitality. *Oceanic Sanctuary* is not protected or enclosed, but lives entirely by the whim of our imagination an the vigour of Borgelt's brush.

Victoria Lynn

Victor Majzner

Meetings and Visitation. 1985

Victor Majzner has recently allowed the imagery in his works to take on a tangible form. Even at his most abstract stage he was making figures or at any rate objects against a field. As a hard edge abstract painter he referred to venetian blinds or air ducts, in the large colour field canvasses of the 70s the great slabs of colour became stooping figure forms with perhaps a touch of the magic of a rhinoceros horn. Erotic imagery has always been just an arms length away especially with the voluptuous acrylic paintings of the mid-70s. Now legs and groins, ballet dresses and flowers cavort across the canvasses occasionally interchanging roles. In the new compositions Victor seems to step from surface structures with tightly organised shallow spaces to open almost landscape scenarios in which the objects seem to float about interweaving with each other.

Each of the paintings contains within it not only autobiographical images relating to private life but also historical references to earlier works by himself. Behind the voluptuous colour and paint and the use of space and form lies something rather brooding possibly sinister. There are vortices of colour, these are sometimes about the effect of strong sunlight glancing off a surface, at other times they are derived from lobster baskets or some other form of cane cage. Spirals in and out of the space of the painting are echoed in the overall composition which creates an uneasy sensation in the viewer once it is perceived.

In Majzner's work there is a growing freedom in the use of representation yet he has been able to retain the full value of abstract illusionism through formal manipulation.

Anthony Bond
(Form-Image-Sign", 1984
Art Gallery of Western Australia.)

Ann Thomson

Sola. 1985

There are many examples in science-fiction and in abstract painting of a "reality effect" which takes us by surprise. The surface specifics of the work may seem entirely alien, but at a deeper level we recognise a correspondence to the world we know, with the resemblance all the more vivid for being so unexpected.

Ann Thomson mistrusts any obvious references in her paintings. She is likely to paint-out anything that looks unambiguously like a bridge, the Sydney Opera House, a boat or a tree. She wants us to experience the painting as something real in its own terms she says, not as a surrogate for a reality external to it. Her measure of her work's reality-effect comes not only from antecedents in the painting tradition, but also from the intensity and texture of her actual environment. The pulsation, the dissonance, the speed, the spaces and atmospheres of Ann Thomson's abstractions may seem strikingly familiar to anyone who lives in Sydney. It is irresistible to link them to aspects of the city — to the bustle on the waterfront, the spectacles of our nocturnal strolls, the tricks of the light, even to the sounds and smell of places we know.

It is as if Thomson's paintings were based on a Baptismal metaphor, with a given place dunked in the waters of forgetfulness and reborn utterly transformed. The dream-like quality of her images has frequently been noted, and this also betokens their baptism in the unconscious. Dreams, like some works of art, transpose their references into metaphors, and make a condensed, over-determined summary of the phenomena that have stimulated the dream-process.

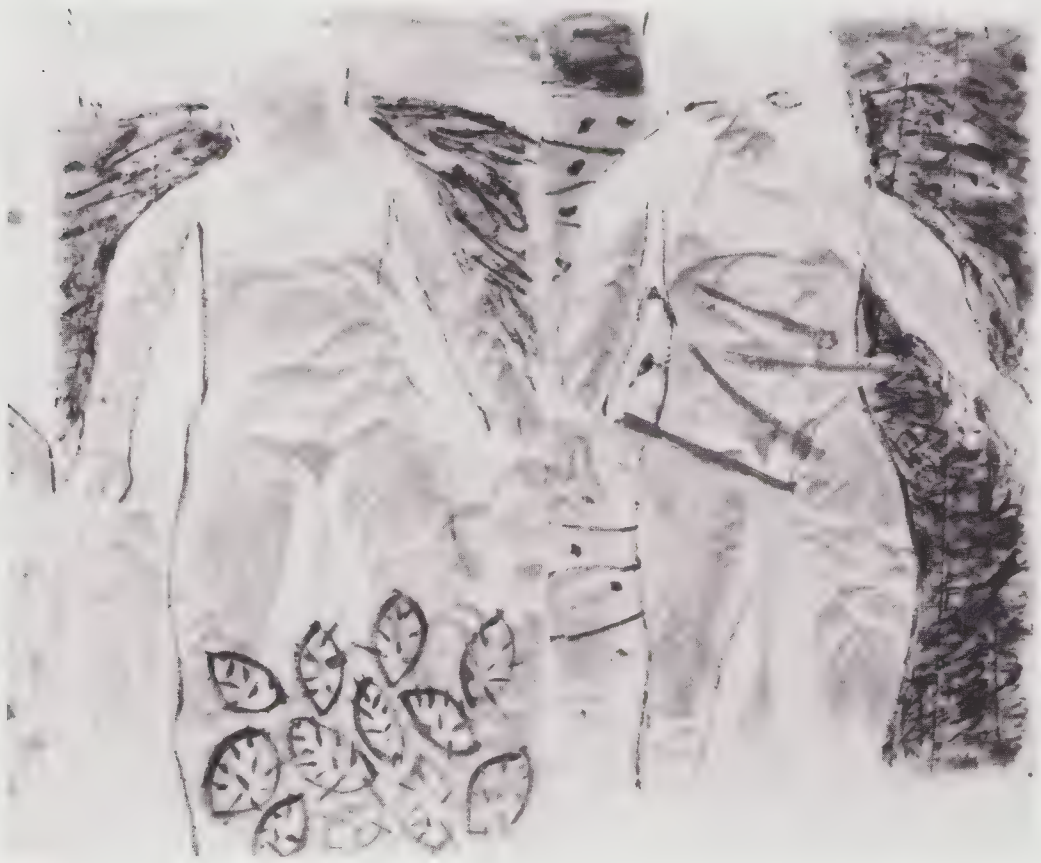
The desire to make paintings which are as real as possible to the viewer leads her to endow them with a great material richness and a variety of incident. She has a formidable command of scumbling and glazing, drawing and modelling with line, colour and chiaroscuro — virtually the whole technical repertoire of the Old Masters. But she uses her dexterity in an entirely functional and unostentatious way. Unlike the Old Masters, she does not aim for homogeneity of style or the coherence of an illusion. Rather, she takes the rudiments of Old Master painting apart and has to invent new ways of putting them together again. It is as if Rembrandt had been subjected to the fate of Humpty Dumpty.

Ann Thomson makes sculpture as well as paintings, and these two media have an important relationship for her. The linear frameworks she embeds in her paintings often look very much like abstract sculptures — rigid cases of space which are invaded by a diffuse, liquid, illusion-riddled tide of oil paint. The contrast between stark, sculptural linearity and opulent painterliness has been the mainspring of her paintings for many years. It sets up a conflict in formal terms (the difficulty of setting the two modalities to mesh together, or the option of setting up several contradictory readings of the same image). The linear/painterly conflict also has symbolic overtones (the artificial enviroment versus the natural one, etc) and historical ones (her teachers at the National Art School were Passmore, Olsen and Molvig).

When I asked Ann Thomson about her student experience, she quoted a remark of Clive James's: when James arrived at Sydney University from Kogarah, he found himself surrounded by writers. "I wanted to be a writer", he said, "but they wouldn't let me". It was like that for her, but she has persisted and has reached a prime of genuine splendour.

Terence Maloon

Guy Warren



The Bride, with friends(detail)
1985

Guy Warren belongs to a generation of older artists in danger of being eclipsed in recent years by the strong focus of attention given to "new wave" younger painters, and the emergence of a loosely defined post-modernist ideology.

In the context of a rapidly changing scene it is worth referring back to a review of his work by Donald Brook (Nation Review, March 1973). "His genius" wrote Brook "is to pursue the implications of his vision, whether the product looks like a winning (i.e. fashionable) style or not."

Not for Warren the mid or late-career crisis felt by many of his contemporaries in the 'eighties! Like a well-nourished plants his work has continued to develop, motivated by an inner drive and subject to its own evolutionary process.

Connecting links, or more aptly, flow-ons, between the various stages of his development, have not been hard to detect. They exist between his early New Guinea works, painted in London, in the late 'fifties; the reductive aesthetic and pictographic style of his Mungo Brush landscapes of the 'sixties; his stain paintings and his research, in the 'seventies, into image, paint (as stain), and material (canvas or paper), directed towards finding a way to make "all three elements play an equal and integrated role".

This led in 1973 to his experiments with the wrapped figure whereby the model was covered with a canvas shroud, then spray painted in a way that picked up, like a wet suit, the rounded form of the body, thus investing the work with a fleshy, physical presence.

The Bride, with Friends returns to this process. But here the rude physicality of the earlier works is toned down, all but eliminated, and overlaid with a sense of hooded menace, a dream-like evoking of memories and recognition of place.

This sense of deja-vu which hovers lightly over the work, was prompted by Warren's rediscovery of the Shoalhaven, on taking up residency in Arthur Boyd's studio, during Boyd's recent absence abroad. It was a long journey back in time, to a trip in a paddle canoe down the river in his youth — an episode that reads like a boy's own adventure story. The image of boat and paddle is a recurring one. This ancient craft, primitively drawn, rich in symbolism and steeped in mythology, carries its cargo of souls across the river. Elsewhere it can be jaunty and carefree.

The Bride, with Friends is Warren's response to two particular places: the Shoalhaven, where it is hard to escape the pervasive presence of Boyd's powerful vision, and a pocket of rainforest on the Illawarra escarpment, at Jamberoo, where the Warrens own some land.

Thespians all, each figure, sprouting a halo of fern leaves, wearing a New Guinea tribe mask, the white-shrounded Bride, as primeval and harsh as the landscape, exerts its own personality.

While ripe with references to earlier paintings, The Bride with Friends — strange courtiers for a stranger Bride — represents for Warren the opening up of a new phase in his work, as he enters into the most intuitively felt, imaginative exploration of image making he has yet undertaken. The sense of liberation evident in this personal exploration of the Bride theme, and in other recent works, can be sheeted home to two things: his release from the pressures of a teaching job, and a six months' residency in New York, in 1982. Rather than deflecting him from the pursuance of his vision, the New York experience sharpened its expressive edge. From then on his work, as it were, took wing.

Nancy Borlase

Is The Gallery Really Necessary?

Curator: Celia Winter-Irving

Marlee Creaser
Heather Dorrough
Noelene Lucas
Geoff Miller
Bronwyn Oliver
Michael Snape
(also Art Gallery of New South Wales)
Arthur Wicks

Is The Gallery Really Necessary?

The three dimensional focus of Australian Perspecta '85 is particularly relevant at a time when sculptors are shaking continuum by the scruff of the neck and restructuring sculptural values in accordance with cultural practice rather than deferring to sculptural precedent. While painting is locating itself in past history, there is a sense of sculpture moving on and creating its own future. The idea, not the means or the material has emerged as sculpture's driving force, and process predominates.

Sculpture no longer marches in movements and wears no uniform. Indeed the act of sculpting is no longer essential to sculpture. There is now no necessity for sculpture to be something or somewhere. The plinth is no longer necessary. Within a gallery space, sculpture performs gymnastic feats, flinging itself on the floor, hanging from the ceiling, parading on the wall. Installations are relocatable, public sculpture has ceased to be site dependant.

Artists who fled from the object during the 1970's have reached the end of the tunnel and seen the light. They are turning back to reconsider the object not only as something to be made, but as a pre-existing entity which when placed in an art context assumes a new identity. We are witnessing the advent of the bricoleur, the artist as scavanger, who disposes of an object's original function and creates for it a new disposition and a change of context. The cool anonimity and detachment of the worked object of the 1960's and early 1970's has given way to a richness of association, and content, meaning and narrative are its recognisable properties.

The works exhibited in the Irving Sculpture Gallery's Section of Australian Perspecta '85 though disparate in notion, demonstrate that sculpture is being carried into areas marginalised from established practice. The artists represented seem to refuse any limitation on the nature of sculpture. Although the works were not selected on the basis of a theme, and a theme cannot be imposed upon them, they do possess a collective unconscious. Without wishing to subvert tradition, these artists seem unaware of its existance, their work is not an extension of sculptural history, but stems from personal experience and cultural values. There are not quotations, and there is no sense of revisionism. The works do not possess the volubility of much current sculpture's shrieking statements, they do not clamour to be heard but wait to be discovered. With the exception of Arthur Wicks and Michael Snape, there is little evidence of the artist as raconteur or showman.

These artists extend the properties, potential and parameters of abstraction, conveying meaning without recourse to referential image. Except for Heather Dorrough's figurative comments, none of the artists are concerned with figuration.

The women artists represented are concerned with their personal feelings about being a woman, their private notions about feminity, sexuality and stereotyping. The works of Heather Dorrough, Noelene Lucas and Bronwyn Oliver conceal rather than reveal, they are a pleasurable retreat from the current desire of some women sculptors to reveal all with total lack of embarrassment. These three artists seem to share a mutual existance. While externally provocative, each of their works has an internal presence, unaffected by circumstance and placement in the gallery space. There is evidence of a new puritanism among women sculptors. Heather Dorrough through only hinting at her bodily self makes a statement of some personal modesty. Noeline Lucas removes herself from the emotionalism of her previous suggestive blood and dome sculptures to display a personal reticience. Oliver's creatures exhude a whiff of sexuality, without innuendo or explicit sexual images they speak a sexual language of cries and whispers. What takes place takes place behind closed doors and possibly in the dark. We appear to be invading the personal privacy of these artists, with their suggestion of interior spaces with curtains drawn, furnished with memories and experiences. It is only Marleen Creaser's swanky baubles swaying provocatively from the wall which demonstrate the dazzle of external allure, and make direct eye contact.

Whereas Dorrough, Lucas and Oliver make sculpture which is enclosed and protected from literal interpretation, Arthur Wicks' work is externalised, residing within the presence of the artist and the events he imposes upon it. Wicks is a roving bricoleur, a falsifier of identity. Always on the move, Wicks' objects never become naturalised, they have no sense of place and no homeland. It is through the presence of Wicks that the objects become readable, the viewer literate.

Similarly Geoff Miller emerges as a manipulator of meaning rather than a maker of art. Exercising a tight control of his objects which zero in on each other but never meet, Miller becomes Ringmaster. Like Wicks, Miller has a background in performance art and is reluctant to leave the stage. Yet eventually he steps aside. The meaning of the work lies entirely within the viewers' perception. There is no apparent reason for the direction they take, thus we interpret them in terms of the direction our own lives are taking, the new encounters which are blocked by an established history of obligations, responsibilities and allegiences, and thus become non events. Like Wicks' tent and boat these objects demand participation, they comment that life's events are a series of repeat performances. Yet despite their strong affiliation with human behaviour, Miller's pieces are autonomous they make their own past and dictate their own future, like the psyche, they are masters of their own destiny.

Michael Snape is one of the few sculptors currently working in constructed metal who is directed by his outlook towards relationships, society and the way the world is shaped. Snape's shape of the world is defined through cut out metal sculptures of hollows and sockets, mocking expectations of steel sculpture. He parries accepted notions, gleefully makes his material perform outside its expectations and laugh at its own jokes. Snape is capable of making spare and elegant steel constructions, but it is commendable to see a sense of release being offered to a material with such good effect. Snape's works exist because of their meaning and not their means, and in so doing, they develop an association with the other works shown.

The fact that this Section of Australian Perspecta '85 is shown in a gallery committed to the exhibiting of serious sculpture will hopefully enhance its presence and attract an enquiring public. But in a sense this placement seems incidental to the existence and purpose of the works. Arthur Wicks' tent will be pitched once more, his boat will be rowed again on some deserted railway line. Oliver's creatures will again be washed up on some exotic shore. The works seem oblivious to their surroundings and to the viewer. The life of these objects will extend beyond Australian Perspect '85 to survive relocation, possession, destruction and oblivion.

Celia Winter-Irving

Marlee Creaser

Plastic/Glitz.
Photo: D. James Dee

Having emerged from the soft kernel of a woman's world which partially confined her earlier work, Marlee Creaser has pawned her previous fripperies in order to afford a statement of a harder and more resilient edge. Creaser began making sculpture at the age of forty two, her initial work came out of a trajectory of marriage and children, and as a maker of things in that context. Now Creaser has wiped her hands of the kitchen sink, and though still concerned with the droll recognition of the ambiguities within ordinary things, the things with which she is now concerned and the way in which they relate to other things allow her to vent a considerable amount of aggression about the limitations of her previous world. Indeed she now allows her things to show attributes independent of past context, her materials and statement seem self sufficient rather than the result of laborious sculptural handiwork.

Creaser's work shown is far from the hand-me-down of a previous statement, rather the pieces are a mischievous short sheeting of her earlier concerns. Her sculptures are no longer neatly completed with hospital corners, turned in for the night in the cause of a sweet and innocent sleep. There is no more sentimental memorabilia of a cosy world stashed away in chests and glory boxes. This work bears no insciption of a housebound hand, it is not neat of finish and hemmed in by the mundainities of a past existence. This new work stretches tightly over the past like a tough and resilient membrane. Their is no origin to this new species, the demure frills and furbelows of past work have no bearing on the hard edged extravagance of her new statements. Creaser is no longer hiding under her voluminous materials, wrapping herself away from what her work is about. These latest works encourage the viewer to sign their space, to fill the pouches with personal contents and to hall-mark these contents as properties of imagination.

These objects are large tizzy things which dangle from the wall. They are overindulged baubles, the gaudy artifacts of a vulgar culture. Bedecking the gallery like giant accessories, they are junk food gems, worn on the hoof and easily discarded. One has the appearance of a gypsy's handbag, toted around many traps, well worn and lived in. It is a portable hold for valuable trash, about to spill its contents on the floor in bright confusion. Creaser pillories our obsession with external appearance, and mocks our perception of taste, yet gives credence to extravagance as a creative act.

Celia Winter-Irving

Heather Dorrough

Classic Cast. 1984

In her earlier work Heather Dorrough spared neither the feelings of herself or the viewer through the exposure of her own body in a state of temporal crisis, forcing both herself and audience to examine changes in bodily condition which confronted them with a sense of their own mortality. Her statement was made through the imprint of photographic silk screen on fabric, a material which she still uses but which is firmly removed from a specifically womanly association. Her new work has no direction imposed upon it, through "putting the sewing machine away", and deliberately disassociating her materials from past context, she has taken herself on an unknown journey to an engagement with her own archetype, and an unpredetermined encounter with classical notion.

This current work sees Dorrough widen her consciousness to consider the imposition of an historic consciousness upon women. Without being a platform for feminist polemic, it is an encouragement for women to take up the cudgell's of their own direction. Dorrough casts fragments of her own body in sand which appear to enage in Promethean struggle to prize themselves free of historic locations, past association and specified context. Like rich discoveries from an archaeological site, they provide extensive explanations for things outside themselves, their incompleteness imposing no limitation on a wider meaning.

The early self portraits were a departure point for the current work but in a sense Dorrough has left herself behind. The composition of these fragments is an elegant assembly of classical drapes and folds, featureless, a mere hint at the female. They counterpoint her previous need for total self exposure to make a statement. Dorrough makes her point through the suggestion of a drape, the nuance of a fold, the image is sustained and defined by subtle implication rather than total representation. The history of Dorrough's fragments is the imprint they leave upon the sand, they have a marginalised association with this history but it is no longer part of the present.

The current work seems to comment that awareness of oneself does not demand ones total presence, that to exist in the minds of others one need not be present at all.

Dorrough's drawings redefine her cast forms. Partially framed the frame leaves the context of a domestic architrave to represent a re-framing of attitude, a replacement of perspective, a new light on age old things.

Celia Winter-Irving

Noelene Lucas

RASA. 1985
Coll. Mildura Arts Centre

Noelene Lucas's latest works in ferro cement and bamboo are prickly creatures. Tense and defensive they lock the world in fierce combat, wrestling with space, manhandling matter, exhibiting a killer instinct of considerable dimension. They seem to grow from the ground, their roots extending far into the earth. Leaping into battle with nature's forces they inhabit the combat zone of no-man's land. Struggling to come to terms with themselves, they wrest meaning out of contorted forms, questioning their own existance and their reason for being.

Lucas presents formalism as a tough little survivor in a jungle overrun with context and overgrown with imagery. To her, the past, the present and the future merge, there is no cut off point. Within a variety of approaches during her career as a sculptor she has effectively re-cycled concerns which are a constant in her work, re-birth, regeneration, the ongoing narrative of life outside of mortality. At times she has poached warily on the ancient cultural preserves of India and Japan. She has prized forms from gaunt landscapes, easing from the ground giant mounds of her own making, extending terrain and altering its form. Her early chillingly sacrificial experiments with pools of red and white mounds represented a courageous feminism, victimised and violated, quarterised by circumstances.

In the present work she rekindles old flames which flare into the air to flicker and die in a burnt out statement. These works could whirl like some exotic dervish, struggling to break free from the past, but like Orpheus, they inevitably look back, causal statements in spite of themselves, regenerating old ideas and past influences. Lucas has reached a turning point, she pivots hesitantly on a platform of new ideas and yet undiscovered sculptural circumstances.

The content of Lucas's work is herself, a character in search of an author to write an ordered and sequential narrative. Her work cannot be put down, categorised or labelled, packaged or typecast. It denies sculpture a reproductive faculty and offers no solutions to past problems. In the current work the self exposure of her early work has given way to reticence, there is a careful concealment of intention and a reluctance to speak out. Her ferro cement sculptures mummify their meaning, they store their content in some vast vault to be excavated in years to come. Words cannot fashion Lucas's work, language cannot construct its meaning or tell its tale.

Celia Winter-Irving

Geoffrey Miller

Sydney Series No. 7
1985
Photo: Robert Tuckwell

a conversation between Dale Frank and Hesta Essen on a train in a tunnel in Switzerland

Wrapping his figures in a kind of grey outside, he feels the need to recapitulate, to make evident the essential aspect and at the same time he reproduces this aspect in forms which are more and more ample, while enveloping these forms in a visible atmosphere, which puts his papers at a distance from the spectator, isolates them, puts them in another region from the galerie.

The 'other' region, from the galerie; physically and psychologically. From the galerie (walls); Roman sixteenth century Mannerist Gates; fort cities; Flemish bond store studio under fluorescence; ...these have been but a few, 'other' regions, from which he has drawn, influence and coal.

(Other) limbo's...opaque limbo's where pale, morbidly human forms and faces float, like seaweed. It does not have the flavour of solid reality; but remains in the mutted regions of the first elaboration, which are favourable to constructing the dream image...deliberately uncontrived and contrived vagueness.

The papers are a contradiction of origin. They are created in the same Salon de la Rose + Croix and symbolic facade, as if they were the 'divine' smudges of confession and momentary earthly lapses of Sar Peladan.

Yet maybe because Mr Miller has not again discovered the authentic tomb of Jesus in the Mosque of Omar (somewhere in Newtown or Paddington) his work may still escape. Escape from the concept of 'concept desire'; from figuration made sublime; from mysticism and dream made decorative. One would hope that with luck Mr Miller's work may escape, where it's virtually impossible, once the eyes set upon such authentic tombs, as has happened with both the Salon de la Rose + Croix and Australian art.

The papers presented in Perspecta '85 were created in Vienna. And oh how the European exotica would seemingly seep from each grain of sand (...no coal!) if it were not for the obvious positioning of this work, under the vinyl parker security of Australian art.

Far from the horror and nightmare that the elements in Mr Miller's work, could superficially and so easily lend themselves to, here one sees the playfull and now camp enjoyment of elves and Greek pixies, along the billabongs. Salloon de la Banksia + Cross. The shadow of such fancifull and legitament imagery has its reoccurance in the work of Mr Miller. The isolating of the technique to his personal space and the pulverisation of the mythology present leads to the point were the 'image' is seen to be different things to different people (a child's game of a cloud's likeness to both a camel and a map of Europe; Dali's postcards of African villages that are portraits; Leonardo's battle machines in the damp Milanese walls;...)

Pan's flute still calls the pixies and merinos drawn through the dappled light, under the paper, across the walls in Milano, or Vienna, or Amsterdam...

They are created by neither drawing or painting; the grey coal colour; flesh, garment, are all the same substance. A primeval vagueness and archaism hangs over the papers. The vagueness is used perfectly — the spectator's desire for solidification, for reference, can only be translated by him, into the easy need to see more work.

One can only hope that the intelligence shown in the first papers can be carried to fulfillment by Mr Miller.

Hesta Essen

Bronwyn Oliver

Hermaphrodite. 1984

Bronwyn Oliver's amoebic creatures appear washed upon the gallery floor by some vast ocean of hidden depths and strange undercurrents. Grounded and beached, they refuse to swim with the tide, stranded on sculpture's wildest shores they are undisturbed by influences or trends. Spent of breath, the works cling tenaciously to life, capable of sustaining their own existance.

Oliver's creatures appear to have dined well in their watery depths. Having gorged on some unknown fare they are full to overflowing with some mysterious substance, swelling into bizarre and disquieting shapes. Without the use of explicit sexual imagery or engagement in sexual pursuits, each work appears sexually charged, absorbed in its potential allure. Plump and tantalising tentacles beckon the viewer, myriads of orifices reveal fleshy contours inviting slow exploration and touch. Sucking hungrily on space for sustenance, they provide shelter and warmth for tracts of emptiness, a chance for engagement with soft folds of flesh and a warm body. Fecund and voluptuous, it seems that they might wish to spawn, copulate and give birth to strange and exotic variations of their species.

These creatures have no intention of returning to their undersea graves or to be caught in the ocean's eddies. *Unicorn* is a large white shell which has dispatched some mysterious object into an unknown future, and in so doing has assumed a life of its own. Now released and free from obstruction it can embark on a personal journey through new waters. *Hermaphrodite* is a feisty little creature extravagant of mien, wearing its scaly adornments with aplomb, an organ transplanted into a new and exotic context. One element of *Enchanted,* the largest work, appears wanting to expel its fullness, to be spent and flaccid, bereft of life, then to recharge, engaging with energy. Conversely, the second element is a bleached negative of a past event, an empty cave seeking vainly for inhabitants, staring without eyes into space.

Oliver has opted for a hard line of resistance to peers and mentors, the work stems from a personal trajectory of experience and events. Unlike much current sculpture queuing up to be read, Oliver's creatures have no wish to be disturbed by interpretation or conjecture. She has not attempted a re-write of sculptural history or a reiteration of past statement. Rather than seeking to make contact with other work, these objects turn into themselves, yet they are curious about the world they have recently inhabited, gazing questioningly through a skin like surface.

Oliver's recent works produced in England became an aching statement for the heat and haze of an Australian summer. In exhibition in the U.K. she felt her work to be washed up on a foreign shore, inhabiting an alien space. These new works produced in Australia, lithe and long limbed, bask luxuriously in the heat of the sun.

Celia Winter-Irving

Michael Snape

Thinker. 1985
Photo: Kalev Maevali

Steel sculpture had its heyday between the 1930s and 1960s, when it was an exceptionally fertile, improvisatory way of making sculpture which kept yielding surprises. But in the late 1960s, constructed sculpture lost its claim to an avant-garde status, outflanked by the much more radical-seeming challenges of minimalism and post-object art.

Due to its entrenchment in art school sculpture departments and to the generally defensive attitude of its practitioners to the rise of post-object art, steel sculpture since the late 60s has appeared to fall back onto revising and refining grounds it had already covered in the past. Many of its leading practitioners have disavowed their earlier experimentalism and became very very conscious of pedigree and etiquette.

But the vigour of constructed sculpture in it heyday came from the fact that it had very little tradition behind it. It was quite exemplary among the arts for its un-nostalgic, forward-looking experimentalism and lack of arty affectations.

For some years, Michael Snape has been conspicuous in the way he has wriggled out of the academism which has taken hold of the metier. He has opted for a very eclectic practice, in so doing offending the ethos of "professionalism" which demands a more-or-less standardised product and a consistent signature-style from artists. Some of Snape's work looks very sophisticated, some very naive; some sculptures are abstract, some figurative; there are monumental set-pieces and slight, whimsical sculptures which are almost like one-liner cartoons.

But overall there is a probing, exploratory quality to his endeavour, a commitment to the spirit of improvisation which has made his development happily unpredictable.

His simplest pieces dramatise a transformation of materials into an image. Minimal interventions (a few details added or subtracted) magically turn a readymade "thing" into a sign. His modifications of a long rectangular-sectioned girder so that it approximates to the image of a train is an example of this.

He has also made some memorable vignettes based on small, circumstantial observations: for example the wet footprints left by one of his children going up the stairs inspired a marvellous sculpture made in 1982.

In his recent, very large figurative sculptures the ample, curvaceous shapes of steel possibly relate back to Matisse's blue nudes, but Snape's stylisation of the drawing is much less suave (in the treatment of faces and hands particularly), and this forces him to resort to different, quite un-Matissean ways of resolving the dispositions of the figures. The visual interplay between the jutting steel planes and the negative shapes between them create altering, polymorphous illusions. Snape's admiration for one of Nolan's Ned Kelly paintings in the Art Gallery of NSW is on record (he nominated it in an "Artist's Choice" feature in Art and Australia), and the Nolan may also be a precursor in the way Snape fractures and interpenetrates the opaque planes and the in-between spaces of his newest works.

Snape has recently received two commissions to make large outdoor sculptures for public buildings in Canberra and North Sydney. It is customary for large public sculptures to be fabricated by teams of workmen who make an enlarged version from an artist's maquette. But Snape has taken a unique step in getting the architect's permission to construct the work himself — as a "live sculpture", as he puts it. His contributions to Perspecta have the added interest of being a prelude to these major undertakings.

Terence Maloon

Arthur Wicks

"Survival Boat" 1985
Performance
Photo: Peter van der Veer.

Arthur Wicks is concerned with existing objects which develop their own history through his imposition of circumstances and events upon them. Wicks sees himself in the context of his objects, or as one of them, his history as an artist comes out of the events he actually becomes, taking place far from studio or gallery, the context of many artists existence. His current work contrasts with his earlier work as a performance artist in which he was engaged in adding to the substantial and ongoing history of the natural environment. The events which Wicks imposes on himself and his objects largely take place in public spaces, gathering people into them and thus enlarging their circumstances. Wicks chance engagement of unspecified viewers into his events means the viewer as well as the object becomes part of the event.

The objects which Wicks has in the gallery have had a long history of events which have taken their toll, they have gathered dust, each is a relic of past circumstances. These objects are far from precious, they do not attract acquisition, love or cherishing. But like most of us they required to be liked for themselves, their vulnerability to circumstances and their capacity for survival. The gallery cannot change the nature of these objects, their presence in the space is not an event in itself, it is outside their history, will give them no meaning and is incidental to their existance. Like sacred objects deprived of their function after ritual or ceremony, the works have no life of their own. Deprived of events they are bereft of meaning, valueless and unnecessary. Wicks has placed the membrane of a boat in the gallery, inert, lifeless and disfunctional, and a tent which is reduced to a mere material. The boat develops actuality when it is removed from the gallery and rowed down a disused railway line by Wicks. Even though it is not exercising its natural function it is being used in the manner a boat should be used. Wicks is thus stating that human beings impose a use on objects, they become useful through use rather than through appreciation of use.

Through drawing the viewer into the event which constitute the objects existence, Wicks is encouraging lateral thinking, the challenge of assumption about roles, function and usefulness. The existence of the objects within the gallery is tenuously provided by documentation of past events, photographs which describe situations imposed upon them. Through seeing this documentation imagination can be applied to these objects. The boat, swollen to the gills appears to be straining to leave the gallery space to embark on another journey, charting the course of its own history, developing its future. The tent is urging to billow again from the rooftop of a distant museum, to become once again an observatory in which Wicks can view the world.

Both Wicks and his objects are survivors and conquerers of circumstance. The tent, once pitched desires to move on. The boat, once grounded and beached, desires to cull the deep waters, waiting for Charon and the murky depths of the Styx.

Celia Winter-Irving

Six New Zealand Artists For Australia

Curator: Cheryll Sotheran

Neil Dawson
Jacqueline Fahey
Jacqueline Fraser
Robert McLeod
Ian McMillan
Maria Olsen

Perspecta: A Survey

Selecting for a survey exhibition, especially one in which the restrictions on numbers of artists means that the 'broad panorama' sought for will necessarily be compressed and impossible to achieve, nevertheless sets useful challenges.

The implicit theme of a non-thematic exhibition, such as Perspecta is diversity itself: the challenge for a New Zealand selector under financial and temporal pressure, is to acknowledge the diversity of art practice in New Zealand in 1985 without the scope the Australian selection will have: six artists is a start, but only a start; there is much more going on over here than what you see.

The selection was one of artists rather than works. Artists do not carry the burden of representation: the selector/curator must take that on. This group of artists are individuals; they displayed remarkably little interest in the work being done by other selected artists. They saw themselves as representing themselves, not New Zealand, as participating on an individual basis in a survey of directions being taken by contemporary artists.

That does not mean that some of the strands of art practice shown here do not derive from a concern with place: living in New Zealand and making art of it. A concern which surfaces here, is the long overdue assessment of colonialism in New Zealand. Not overdue in the general sense, perhaps: the reappraisals which have occurred in this century have not been ignored by this community, despite its isolation. But overdue perhaps in the arena of interpretation, in the connections and appropriations, the omissions and denials which have been made by pakeha artists in this country.

Use of Maori/Polynesian content is not uncommon in New Zealand art, progress of a sort has been made from pseudo-anthropological recording, the romanticised portrayals of the dying race, and comic-book caricatures of earlier New Zealand art. But while it was relatively easy to shed the embarrassingly obvious prejudices of such representation, it is proving much more difficult to skirt around current attitudes about appropriation of the Maori/Polynesian culture. Ian McMillan's painted planks and Jacqueline Fahey's oil paintings attempt to confront the issues — McMillan's grounds are the weatherboards of European colonial villas, now demolished: they come from the inner city suburb in which he lives, a city which containes one of the largest Polynesian populations in the world. In those inner suburbs, crammed into the colonial villas and cottages which remain, that population can be found: McMillan's work reflects on the connections thereby set up, physically and intellectually. He has covered these boards with layers of paint, in luminous skins, thick ridges, patterns which reflect a variety of origins, but do not exclude those of the Polynesian cultures among which he lives. Jacqueline Fahey's stance is less easy to analyse: the racing Maoris on horseback in her work *Departure — Leaving — Going Away* derive from an image made by a colonial artist who demonstrated in his work in general if not the arrogance at least the patronising attitudes of other artists of his time and circumstances.

The use of the image poses questions...what is the nature of the transformation that this image has undergone, as the result of its use here? Is the transformation as much in the changed position of the spectator as in the artist's attitude? Where do either of these artists stand, in relation to changed views of the legitimacy or otherwise of the appropriating of images from another culture?

The emphasis I have placed here on the two artists who deal with such variations on a regional theme should not be seen as a distortion of the significance of this content area in comtemporary New Zealand painting: exclusions of this sort of work from such other selections for overseas exhibitions as Wystan Curnow's Anzart in Edinburgh 1984, are quite legitimate in terms of that selector's concerns; he refrained from any direct reference to New Zealandness or exclusively New Zealand content altogether.

And so too do several of the artists in this section: Maria Olsen states that her influences and sources are beyond geographic location; they involve casting a wider net, both spiritually and artistically. Her isolation, which she regards as unassailable, may in some more subtle way however be an acknowledgement of existence over the edge of the world.

Rob McLeod, displaced Scot, and Neil Dawson share the same refusal to be tied down to a regional interpretation: materials and how they behave, or appear to behave dominate their works. Jacqueline Fraser's understated installation *Willow* may stem from her Maori ancestry in her own knowledge of the work, but appears to the wider audience to have clear connections with a much more broadly based vocabulary of ritual and assemblage.

There can be no tying together of this group of artists: and that "softening of critical focus and diffusion of energies that inevitably arise with an extensive anthologising of often contrary pursuits" which Bernice Murphy wrote of in the Perspecta 83 catalogue is accepted here too. It would falsify the rest of the picture, the art that was left out of the selection, to make comments of a general nature, about, for example, the non aggressive nature of New Zealand art practice on the basis of this selection of work. Nor would it be accurate to assume that because none of the six appear to be advocates for the new anarchy in terms of content, but rather carry out their appropriations with thoughtfulness and perhaps respect that there are no artists in New Zealand who look likely to follow that particular track into the wilderness of random association and free paint.

The selection raises these, and other, issues — not least of which is the inevitable debate concerning exclusions: a debate I welcome, as it may clarify the point that no selection of work, either for a survey show, or a theme based exhibition, should be undertaken or seen as exemplifying an absolute standard. This group of work is an attempt to deal in the currency of the present: to offer the Australian audience a bite out of the New Zealand art cake.

Cheryll Sotheran

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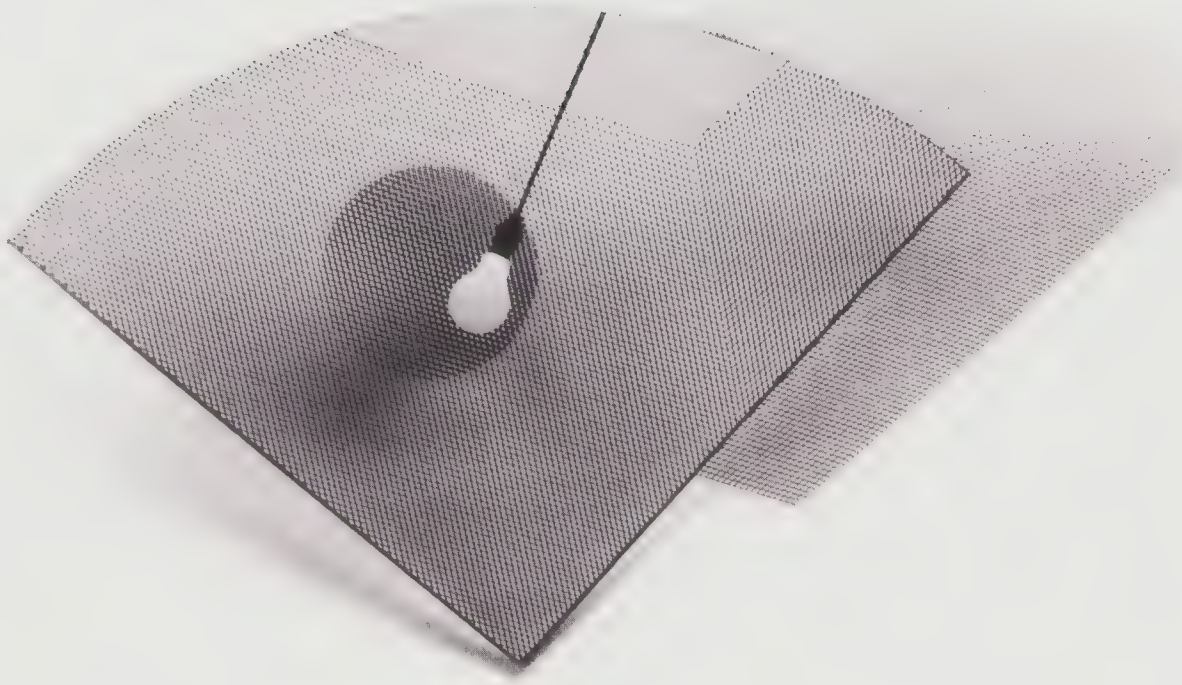
Neil Dawson



Swing. 1985

Looking at Neil Dawson's sculpture it's hard to get rid of the feeling that he's crouched in your head somewhere, between the eye and the brain. Hard at work between seeing and knowing. This is an art that shamelessly challenges perception.

Materially Dawson resolves what easily could be seen as simple trickery into a thoughtful prose poem on the nature of seeing. In doing so he manages to formalise with wit the mecurial qualities of such transitory phenomena as reflection, ripple, shadow, glow, mirage. While defying photography's blunt recording the work is still recording in its own right — a pencil in space, drawing wire and mesh in its trail. Dawson does the sort of sculpture that could give technical drawing a good name. Drawing you into the work Dawson's line posits an alternative reality or set of relationships. In such pieces there is no reason why a ripple cannot have the substance of a rock.

This space between seeing and knowing was neatly resolved in a recent Dawson installation *The rock* commissioned by the Bank of New Zealand in Wellington. In situ it reads as the computer drawn outlines of a three dimensional rock suspended high above a small courtyard.

As with all large outdoor sculpture its initial task was to set up a reasonable relationship with the architecture around it. By choosing to hang his work up and out of the way Dawson has been accommodating in the best sense of the word, both to the environment and his public. Away from the neutrality of the walls which frame most of his smaller pieces (a factor wittily alluded to in recent works) Dawson goes for the gaze rather than the gasp.

The rock, like much of Dawson's work, is a droll proposal with sculptural intentions. A sculpture that doesn't recognise the gravity of its situation. Against a building that is cast up like a black shadow in the sky Dawson provides a delicate drawing to deflate an immense solid; a skeleton in front of a tombstone. He deflects the myriad and often mirrored visual irritations of a city centre by introducing into it something all but forgotten — the land.

It's a paradox the artist leaves for the mind to fight out with the eyes. But if that gives the impression that Dawson is one of those 'go to hell' sculptors it's not meant to because there are always clues. And then, there's always a chance you'll get a wry smile out of it too!

It's not very often that such basics come in such elegant packages. Dawson is not an artist at war with his audience but neither is he in cosy collusion with it. He is an artist prepared to take risks in order to bridge the gap between curiosity and understanding.

Jim and Mary Barr

Jacqueline Fahey

Departure
Photo: Gil Hanly

Jacqueline Fahey's enjoyment of the lusciously tactile quality of oil paint, combined with her intellectual agility and gift for acute observation, produces paintings of great excitement and drama. She is intensely aware of political, social and literary ideas and these are always at the heart of her work.

As a feminist who began to paint about women's domestic isolation in the 1950's, Fahey continues to explore issues; to load her works with paint and with images whose associations are wide-ranging and dynamic.

In the four recent paintings included in this exhibition, she turns her attention to our antipodean obsession with travel — arrivals and departures and to the absurdity and tragedy inherent in aspiring to a male heroic role.

Departures, leavetakings, changes and new beginnings are an integral part of the colonial experience, and our position as members of the colonised or colonising group undobutedly influences the extent to which we welcome such changes. In Australia and New Zealand there is increasingly urgent discussion and demand for action to make self-determination in a climate of genuine respect, a possibility for indigenous people. Fahey joins in the dialogue and looks back at moments in our history which inform our present expectations.

One of her works is a joyful celebration of that moment we would all like to believe in, when harmony and mutual respect characterises relations between the races. It is based on a small pencil drawing by the nineteenth century New Zealand artist William Strutt. A group of young Maori people in European dress ride horses along the beach at Taranaki. The unpolluted waters are full of kai moana, a new dawn is breaking, and they are in control of their destiny. Strutt's drawing was from life and he was witness to the time when the Maori of Taranaki cultivated large landholdings and the Pakeha traded peaceably with them. There is romance and sorrow in Fahey's work; the idyll will end and they will be reduced to watching the Pakeha cavalier at his pleasure. *(Philip departing for America)* His mind filled with his European heritage, drinking good wine, he is oblivious of the resentment which surrounds him.

Jacqueline Fahey's own conviction that women of all races are colonized by male culture is a constant undercurrent in these works. In *Departure* the man is sailing away from the jetty, leaving the woman behind with the cat — but she has a paintbrush in her hand. (In Fahey's own words "You only have to get on an aeroplane to see who does the travelling in our society.") Underlying this work is Fahey's consciousness of the dilemma of the colonial exile. The person who sails back to Europe is an exile from New Zealand, but staying here as Pakeha we are still newcomers whose roots lie elsewhere.

Fahey's attention turns to the New Zealand art world and in *The Artist as Sacrifice* she indicates the often tragic results of the western conception of the male artist as an isolated and often self-destructive visionary. In this triptych the central figure, a painter, is wounded and bleeding, beside him another artist performs a ritual dance, working up to a frenzy, and on the other side a woman is sacrificed to male creativity. From this turmoil of violence no-one will escape unscathed.

I find Jacqueline Fahey's work constantly challenging. She is unrelentingly determined to confront uncomfortable, even painful social realities in her paintings, and her energy and ability with paint ensures works which both satisfy and make demands on the viewer.

Alexa M. Johnston

Jacqueline Fraser

Willow (detail). 1985
Photo: Gil Hanly

Jacqueline Fraser's aims as an artist are simple: to decorate the environments she works in, to make things that are beautiful and a pleasure to behold:

"I'm trying to make things look nice — I'll be quite open about that. The main object of my sculptures is that they look lovely. I don't want them to be ugly or threatening.

I'm trying to please people. I'm not challenging them and making them think serious thoughts or anything...my work is just arranging beautiful things."

Fraser sees beauty in unexpected things. The most commonplace objects and materials give colour and texture to her work — brightly coloured string and plastic-coated electrical wire; rainbow strips of cloth; odds and ends from junk shops and Army Surplus stores — hairnets, plastic napkin rings, coloured stockings. She takes a childlike delight in cheap glittery treasures — shiny parcel ribbon, scraps of metal foil, tiny glass jewels and beads.

And often there are natural materials — shells, driftwood, ferns, twigs. Sometimes nature is what she starts with — a tree to decorate, a park in which to weave a little magic.

Fraser combines these natural and manufactured elements easily and unselfconsciously. Both are part of her environment, so both occur in her work. There's no conscious 'message' in these combinations, though their felicitous harmony may suggest some positives in the relationship between human beings and the rest of nature.

A major starting point in Fraser's sculpture is the environment in which a work is to be created. She chooses materials before she moves into the space, but all other decisions are made on the spot. There's no design worked out in advance, no preliminary drawings. If she's working indoors she likes to map out the space in some way, often by stretching strings between key points — floor and ceiling angles, corners of doors and windows. She then works from this aerial grid, hanging, tying, and draping her chosen elements, her only tools wire cutters and a pair of scissors. Sometimes she arranges fragile objects — shells or tissue paper or those shimmering glass beads — in patterns on the floor — so tread carefully. You may find yourself crawling under structures or moving through delicate nets and veils, aware in a new way of the space you're in.

Fraser's techniques and her intentions may be simple, even unsophisticated, but that's not to say she approaches her work casually. There's nothing haphazard about her combinations of forms and materials, her placement of objects, her use of colour:

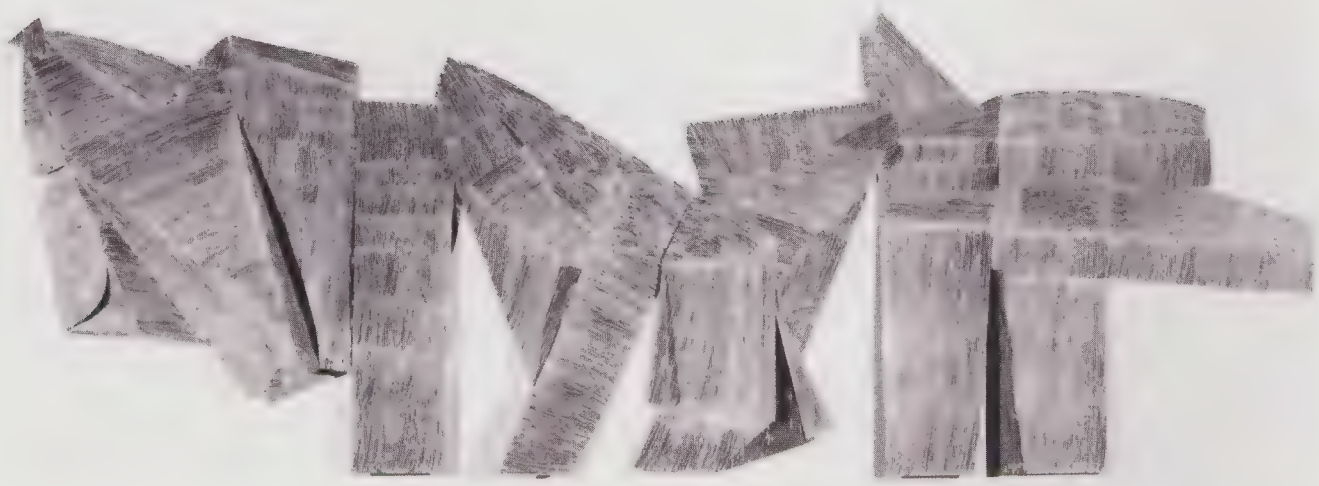
"It's not random by any means, it's very calculated — for instance, I take as much time arranging the colours as a person would doing a still life..."

There's also a spiritual aspect to her way of working, derived from her Maori heritage — a reverence for process and materials and a tranquility which the artist hopes shines through the work:

"I saw a picture once in a travel magazine of the gardens of a Buddhist monastry — that's the nearest thing to my own work that I've seen."

Priscilla Pitts

Robert McLeod



OCHIL. From the Series
Lanark No. 48. 1985
Photo: Leslie Maiden

Robert McLeod's always fast on his feet, in terms of his estimation of his approach at any given time. The shifts in his career can be read as successive solutions — decisive and sometimes aggressive reactions, not accommodating ones.

A Glaswegian (b. 1948) of working-class background, McLeod admits that aggressiveness was something he brought with him when he emigrated to New Zealand in 1972. He needed it immediately to paint his way clear of McCahon dominated regionalism with its deep structures derived from landscape. Even the use of writing in paintings, which McLeod associated with English pop art, here suggested McCahon's usage — a connection McLeod did not feel and could not make.

The first solution which drew attention to his work was a burst of activity over 1976/77, resulting in the "Grids and Tartans" series — richly chromatic works which exploited lattice structures. In the "Grids", despite their base in gestural abstraction, some content was not denied, though in such works as "Lots of Little Landscapes" content is a consequence, not an intention, of the strategy. The "Tartans" can be read as ironic farewells to nostalgic chauvinism. Both the retention of landscape of figurative content, and the rejection of regionalist allegiances, play a part in McLeod's future solutions.

McLeod destroyed many of these works, moving on to a splattered tachiste approach not unlike the German/Australian Gunter Christmann's. He became associated with the anti-regionalist dealer Petar Vuletic, whose stable included such leading abstractionists as Milan Mrkusich, Ian Scott, and Geoffrey Thornley. McLeod's work became increasingly minimal. This he soon felt to be a dead end. In 1981 he began to shape the canvases. Since the late 60s he'd been drawing with graphite on wet oil undercoat — vigorous hatchings always open to the possibility of landscape references. The shaped canvases, inevitably, carried figurative possiblities. McLeod had always denied importance to the drawings, however, seeing them as separate warm-up or work-out exercises.

Under pressure from his self-critical sense, from a storage problem, and from current expressionist trends, he made what seems an inevitable decision. He promoted the drawings as major works.

The results, which began to appear in 1983, are "solutions" showcasing the best of McLeod's skills: the highly physical element of his art; his inventiveness, which here results in large works on paper unfolding like rogue origami along gallery walls; and his ability to leave an anti-regionalist abstract approach open to landscape and figurative references.

One important feature of these paper works is their extreme utilitarianism: they are tough, the surfaces are impermeable, they come to bits or fold up. Such practicality (one is tempted to say Scots practicality) feeds a no-nonsense tone back into the art milieu for which these drawings are inevitably destined. With the prevailingly sombre effects produced by the graphite, this advances an unsentimental workman-like quality in the drawings, whose lyrical under-wings and vanes of colour and angular elegance would not, I think, be enough to satisfy McLeod for long.

The works, whose ingenuity also extends to an expectation of warping by atmospheric conditions, synthesise a number of McLeod's solutions to date. What's also interesting, is that they have released the possibility for further large shaped canvas paintings, where the strokes of a wide paste brush overlap in ways that relate to the folds of paper, and where the sculptural qualities of the modular stretchers echo the figurative possibilities of the "origami" shapes.

In a loose confederation touching Don Peebles "paged" canvas paintings, Philip Trusttum's paper cutouts, and James Ross's milder shaped canvases, Robert McLeod's work makes a singular and emphatic impression. Tough, highly charged, and lyrical, this major surge in McLeod's development combines possibilities we might hope he'll develop fully before his restless tactical sense moves him to other solutions.

Ian Wedde

Ian McMillan

Painted Planks Nos 40, 68, 47.
(1983, 1985, 1985)

Is McMillan's art cultural appropiation? Kowhaiwhai (rafter paintings) pou pou panels (upright sculpture of ancestors), tuku tuku (lattice-work) and especially, taonga (treasures) of the contact period; — all these have clearly been integrated into the style and format of the plank paintings. Just as the artist has changed the object nature of the ceiling boards so too has he altered the original context of the art motifs used on them. The diamond, spade and clubs shapes which appear in many of his works are connected with those seen in the early twentieth-century settlement at Maungapohatu of the Tuhoe prophet Rua Kenana. The walls of Rua's meeting house *Hiona* featured these playing card emblems as religious symbols.

McMillan reappropriates these signs — which have themselves been taken from pakeha culture by the maori — and redefines their usage.

The paintings are ideally seen collectively resting on the floor inside an architectural space. Their vertical freestanding format relates more to the way pou pou panels interact with the interior space of whare hui (meeting house) than to the pakeha concept of a painting series hung on gallery walls. These works are designed to interact more with their immediate physical environment, there being an intentional dichotomy between what is seen as sculpture and what is seen as painting.

McMillan is one of a number of New Zealand painters involved in this process of cultural feedback — a re-processing of that which the Maori has taken and assimilated from European artforms. Gordon Walters, Colin McCahon and Tony Fomison all recognize that New Zealand like Australia is a land with tangata-whenua (people of the land) and they seek to reflect something of the rich cultural diversity of this land. Instead of simply looking to Europe and America to keep up with paintings latest, these artists like McMillan recognize the wealth of cultural resources available on our own back doorstep.

Rangihiroa Panoho

On Not Apologizing For Being White

1981, and the Springbok Tour shattered forever the myth of New Zealand, the spotless racially integrated tolerant paradise. I was amazed at the depth of disconnection between imagination and reality in the minds of our people, and shocked by the confused battle lines which this dissociation produced, snaking across all racial and social boundaries.

Living in the Pacific, on Polynesian soil, in a transplanted European culture, where traditions have been strangled and societies disrupted beyond recognition, one may be prey to a strange sense of rootlessness and disadvantage, which sours people to their cores. Unless, however, one is able to keep alive a sense of a relationship to the past, and recognises the part one has played in relation to the past: we, the manuhiri (visitors) have by sheer force of numbers dispossessed the tangata whenua of Aotearoa who once welcomed us to their land.

My present work is the result of a task undertaken in 1981 — to create an identity which would enable me to never have to apologize for being white. To do this I had to establish a connection, however tenuous, between what I did and the traditional art of the Maori. Otherwise why be here at all?

After a study tour of the East Coast meeting houses and marae, I began to find a positive vein running through New Zealand history: co-operation and sharing of technology and culture, to balance the long depressing history of destruction and mutual disregard.

I found this in the 1880s meeting house, Rongopai, and in so-called 'folk art' where traditions and forms mix freely, far from the chilling eye of the critical aesthetic. It is to the coat-tails of this tradition of mixture and integration that I attach myself, and my work.

Currently, I'm continuing my researches into the Pacific, with a trip to the Cook Islands to look at the traditional and contemporary culture of the islanders, whose presence in Auckland has been a source of inspiration to many New Zealand artists.

We are all manuhiri — visitors to Aotearoa.

Maria Olsen

Embrace. 1985
Photo: Leslie Maiden

"I have no refuge in the world other than thy threshold.
My Head has no protection other than this porchway
the work of a slave of the threshold."
...Hafiz.

These words are written up on a pillar in Maria Olsen's studio: a very private space, a space for work. In an interview with Stephanie Britton (ARTLINK vol 5 Nos 3 & 4) recently Maria Olsen referred to her willed isolation from the world of both social and artistic contacts:

'...I work very much on my own. There's no refuge really. I've gone too far to turn back'.

The statement is enigmatic; perhaps deliberately so: the artist is uncomfortable with making literal explanations of her work and resistent to over simple suggestions about 'influence', 'source' ('I don't think I've been influenced by much New Zealand Art at all"). Her acknowledged sources include such apparently disparate elements as visits to India, an interest in although no affiliation with the Sufi religion, the Australian poet Francis Bradigan, and the artists Guston, Morandi, William Wiley and Colin McCahon.

She is eloquent however about materials: her massive richly textured sculptures, the delicate and luminous pastels, the dense layers of the latest paintings are acknowledged and discussed with enthusiasm, interest, even tenderness for the processes she has devised, or rescued from antiquity, or other areas of culture ("My daughter broke her leg and when the nurse was bandaging it she wrapped all this tissue around it and that surely is the basis of this piece"...)

The works have suggested a wide range of meanings; including whimsy; a gently humorous reconstruction of some of the more ludicrous artefacts of our European culture were apparent to many in the works which were sent to ANZART-in-EDINBURGH: *Pink Frill* was a good example.

Later works appear to have none of its levity: they can suggest decay, disease, the unnameable and indescribable. They follow a sequence of works dealing with the theme of threshold, birth, passage. Continuity derives from a use of repeated images: bones, wrappings, cavernous openings. Materials used are dense, lack finish, glisten with paint that is sensuous but also a little sinister.

What sort of passage is this artist tracking?

Mysticism, enigma, a sense of struggle, a tension between easy communication and the retention of her own emotional and spiritual investment in the works.

A growing seriousness, a farewell to levity, a withdrawal:

"I'm doing great big well, not aggressive paintings...they're of this world — I'm in it but not of it."

That is a difficult position to maintain, and the struggle is clear in the work. Maria Olsen's obsessive insistence on the denial of 'personality', the need to control the ego, the refusal to indulge in anything that appears remotely like faddism, is almost an aberration in contemporary art practice.

Cheryll Sotheran

Performance Art: an act of reconciliation

Curator: Nicholas Tsoutas

Butchered Babies
Anne Graham
Leigh Hobba
The Ideological Sound Gospel Choir
Lyndal Jones
Derek Kreckler & Vineta Lagzdina
Michele Luke & Pamela Harris
Terence O'Malley
Andrew Petrusevics
David Watt & Stephen Wigg
Z.I.P.
Joan Grounds (Installation see p.17)

PERFORMANCE ART: an act of reconciliation

By the beginning of the 80's it had become apparent that Performance Art had substantially moved from its original conceptual manifestations and developed away from the notion that Performance Art was a revolt against the "Art as a Commodity" syndrome.

Further, it is clear that a level of sophistication is expected and demanded by both the performance artist in the presentation of the 'object' as well as by the viewer (audience) which is contrary to the position that Performance Art "...is largely characterized by an abandonment of rules, shifting values, and an impermanent ground, as well as the absence of anything that may be seen as a manifesto."[1]

Indeed, performance today is operating with a 'new' set of possibilities, confronted by a 'new' set of phenomena that deal exclusively with the nature of performance itself, and that are no longer derivative of the sculpture base/discipline which facilitated and legitimized its practise.

"Manipulation of space on a sculptural level seems to be subsiding in performance...a new era of expressionism that will lead to a new synthesis"[2]

At best, this initial and seductive relationship with sculpture can only be described as defacto, after all Performance Art produced no representations in the form of the creation of tangible objects. But it did deal with some central issues of retaining the three dimensional properties of sculpture in relation to the time duration or temporal event.

For instance the whole question of the object and its materiality was critically analysed from a number of different perspectives i.e. 1. Human sculpture forms in constructed space 2. The function of the body as an element in space dealing with both volume and continual displacement 3. Its relationship with its viewer in the context of simultaneous development and experience of the sculptural form rather than the object itself. Interestingly, by allowing focus on the objectifier a direct relationship evolved whereby, unlike theatre where the tradition of separation is practised as convention, an almost cathartic reduction of alienation between the performance and the viewer took place. Audience position/placement was transitory, unrestricted and accidental rather than designed. 4. The final object was the effect, suggesting an emphasis on sculptural process and its visible manifestation. 5. Performance art, characterised by immediacy and impermanence, violates the theatrical sensibility (of theatre and its desire for reproduction which relates to permanence and determines the monument. This is further exemplified by the literal nature of the codes which theatre has preserved) by refusing to code its structure for posterity and to remain a singular 'free event'.

"What today functions as a phenomenon of rehabilitation for painting (the reaffirmation of the picture, the reincorporation of art into the continuity of tradition consecrated by History as pictorial is not only reorganising the movement of works within the new parameters of sensibility dictated internationally by the postmodernist model, it is also rearranging the order of priorities among the issues for debate on art."[3]

In a sense, Performance Artists provided a direct provocative, often compelling critical discourse on radicality, ideology, the nature of art and its function in the institution/society.

But What of Performance Art NOW?"

Performance has reached a stasis for the wrong reasons, or more precisely a misreading of the notion of sophistication in the production of 'Performance Art'.

Performance Art has acquiesced to the pictorial, reclaiming the picture/image/tableau with a fixed field of operation.

Performance Art has finally conformed to the dominant model of art praxis — reconciled itself with both tradition and History of Art. But this should come as no surprise. The inevitable signs were always present from the beginning. Afterall, Performance Artists have themselves developed an acute awareness of the notion and function of documentation, both as a personal history/record and a commercial commodity/transaction, the process of documentation is highly refined, and in some instances the simulacrum has become the signifier for electronically transmitting the event on an international scale (sometimes actually being used to replace the event, eg, video exhibitions of Performance Art). Documentation in the forms of video or photographic translations of the event as artifacts are anachronistic and contradict the original premise.

Now for the event itself.

Enter the Performance Artist as Director.

Critical response to Performance Art has suggested a lack of sophistication which has prompted the artist to assume the theatrical role of "director". This of course implies objective detachment, as well as a greater control over the gesture/action. It necessitates the use of other performers to animate the art object, and requires rehearsal. More often than not we are witnessing the end product of a prescriptive, constructed process that originated with a script. But it is here that change has occurred. The product is presented in a definitive spatial and temporal construction of heterogeneous assemblage, predetermined by the 'director' whose perception is governed by the position and direction of focus. This implies both detachment and frontality. The event is now presented with this in mind — much like cinema and theatre, where the viewers position has been pre-determined and realising a relationship of passive separation.

In the case of theatre, it is the stylized tableau which compels the audience to view each gesture within the fixed restriction of the proscenium/picture frame. The

resultant effect is a flattened surface, as in cinema, and a theatricalised image perceived by the viewer through the utilisation of theatrical illumination.

What began as historical rupture, a deconstructive desire to throw into crisis the aesthetic values and socio-economic structures of tradition, now seems to devalue that initial radicality. The convention of the proscenium functions as an artistic device which favours compliance over mutation — it is an historical 'frame' referenced to reactionary dominant models which historically have controlled the rules of the game for registering and perceiving images.

"To endorse the gesture of painting simply as the occupation of the picture in terms of a space (de)limited by the history of artistic representation, is also a way of confining the gaze within the parameter of tradition (of condemning it to introspection) and of paralysing the gesture of producing art by withholding and containing it within the limits authorised by a convention."[4]

Performance Art has been immobilised by the rigidity of the conventional frame, and what initially was intended as a rejection of the History of Art and its inherent static picture, has reaffirmed the picture.

The gesture is dead, unable to escape the disciplinary frame of conventional art making.

Performance Art has converged upon and has been consumed by the traditional, symbolic base of painting. By consenting to the sophistication of theatre, if not by desire then by seduction, Performance has in fact, misread the assimilative power of museology. Mainstream theatre is part of that institution and its History.

However, whilst Performance Art has given over to historical conformism, experimental performance (whose base is theatre) has resisted the continuity of history and has generated a deconstructive practice that denounces history and theatre, as models of socio-cultural dominance.

Its form is disjunctive, divergent and rejects God as the Father, in favour of the antithesis and subversion. Experimental or New Form Performance has abandoned the proscenium stage, denied the framing device as too restrictive and opted for sculptural/installational implications to its image making.

It is significant that both are live forms, but Performance Art and Experimental Performance are converging upon each other. It is unlikely that they will meet on common ground.

In fact, Experimental Performance may be displacing the function of Performance Art, recognising a certain, if yet not clear, need for historical disruption and struggle against a relationship which exists only passively.

BUT PERFORMANCE IS PERFORMANCE...

Nicholas Tsoutas

Footnotes:

1. Adams, H. "Against a Definitive Statement on British Performance Art", *Studio International,* V. 192, No. 982, July/Aug, 1976.
2. Scott, J. "Performing Art/Performance Art", 1984 Adelaide Festival of Arts Forum published in *Artlink,* V. 4, Nos 2 & 3, June/July, 1984.
3. Richard, N. "Notes Towards a 'Critical' Re-Evaluation of the Critique of the Avant Garde", *Art & Text,* No. 16, 1985.
4. *ibid.*

"Butchered Babies": Past; Present Future

Gave birth to "Butchered Babies" early 1985. Debut (2 personal performance) at S.T.U.C. "I hate Sydney", where an effigy of Sydneys architectural splendour was handsomely destroyed, interspersed with a "Big Spender" tap routine in underwear and a "Fat Fannies" on parade. "Another music" provided the sounds, while "Butchered Babies" (now swelled to 4) through epileptic fits and tapped their way in and out of dark corners. Two female members performed at the "International Woman's Day Show" with another revised tap routine. Soon the epileptic clowns resurfaced at the "Phoenician Club" and then "Broke all the Rules" at The Performance Space. "French's" played host to the fairytale like "Golden Carnival" where some none too conventional acrobatics were presented to an appreciative audience. Tim & Wendy paired off together for nocturnal poses under "moonlight" and "French's" a number of times and Wendy's "Chicken Lady" came to life to the rhythm of acoustic guitar. French's once again provided the place for another female duo who hanging from steel girders and balancing on chairs to a musical managerie of well proportioned musicians. News came in June from the "Visual Arts Board" that "Butchered Babies" had received the "Desiderius Orban" Youth Art Award in the field of performance. All concerned were delighted especially as the application video was shot in one afternoon. August 10 presents "Volition" at The Performance Space where, along with many other performers "Butchered Babies" presented "Boxed In" and "Jetaime Moi Dance" (I love my dance).

BIOGRAPHIES

Wendy Dys — Part time dance 1969-1982 at Glendal School of dance 1982 Design certificate — 1983 Stanley St School of Art and Craft. 1st exhibition Education Dept. Brokkkkken Toys, began performance work with Toyland 1984 took and gave tap dance lessons Performed with bands Horse Manure Birth of Mirtha Death in Vegas, Salamander Jim, another Music, Nada, began Butchered Babies, Played, Performed at International Womans Day Trade Union, Yugal Soccer Club, Phoenician Club, S.T.U.U., Tivoli, Strawberry Hills, Frenches, The Performance Space, Departure lounge and on the footpath and on the bus and on the train.

Tim Dayman — Self taught painter (seeking exhibitions), writer of prose and poetry — mime and movement workshops at the Sydney Opera House with Jeremy Wright — under dance instructions & modern classes aerobatics & gymnastic skills — played percussion and brass with Nada, Ministry of Decay, Butchered Babies — also keeping busy shooting 8mm films, film extra work, piano tuition.

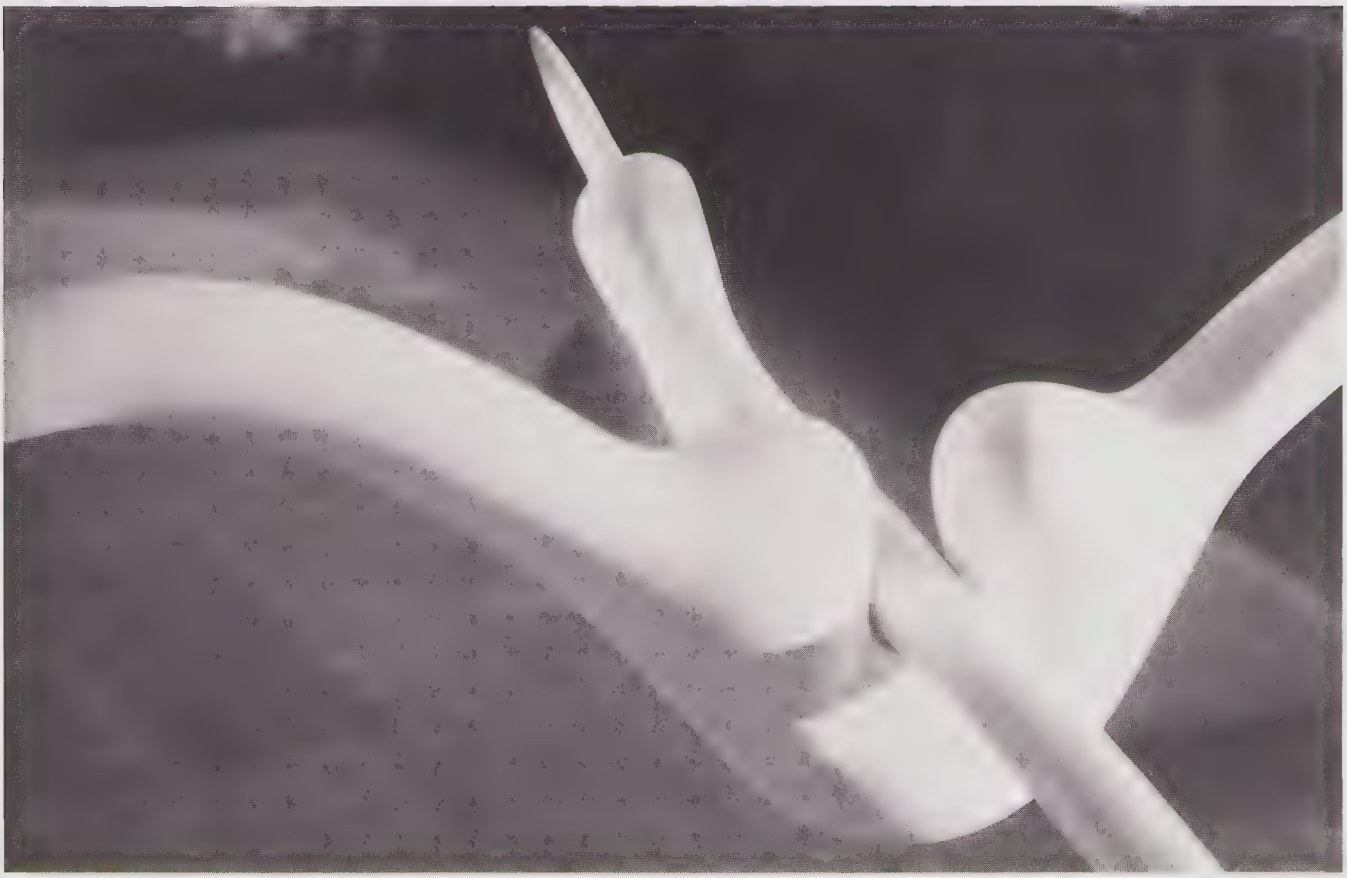
Toe-knee Carmen — High school conservatorium (trumpet & piano) a year at Art school — a year with "Kinetic Energy" dance — dance training at "Centre of Performing Arts (Adelaide) — worked with various uninteresting people then found Wendy Dish "What a plate full".

Scott Williams — 2 years studying ballet part time 2 years modern part time — also, ballroom dance, Australian Dance Theatre (Dance Discovery) — 10 weeks Chinnook Jazz, Japanese, reggae — 1 year part time modern at Adelaide college — performed in Cooper Pedy (6 weeks to choreography) = Paul Saliba modern classes self taught clarinet percussionist, performed with Purple Vulture Shit (Adelaide) & Horse Manure — Portrayed Hermes in production of "Aphrodite".

Elizabeth Oyllarinos — Classical training with Miss Wyn Lee Ballet Academy Adelaide for many years — part time at Susan Taylor dance school for past year — performed with band Another Music (Sydney) — played violin with Nada & Ministry of Decay — (Sydney) Joined Butchered Babies early 1985

Bruce McKelue — Two years of Art and Craft Stanly Street, a period of sculpture Underdale. 1983 two years classical training at the Studio Art Centre. In 1982 performed with "All Out Ensemble" production "Selling our selves for dinner", for '82 Festival. Toured to Cooper Pedy for 6 weeks with Inperformance. The same year received a grant from S.A. Dept for the Arts for a visual ART, multi media exhibition titled coastline 1984. Coast Line was shown at the Union Gallery Adelaide University as a part of the interface series for the Fringe '84 Festival. Performed choreographed, exhibited a range of photographs, coordinated and worked on music, the same year formed a dance ensemble and designed and choreographed Visual art dance piece "After Images" shown at Adelaide composers collective.

Anne Graham



Balancing Acts III (detail). Sculpture for Performance (see p.17).

"A Repudiation of Theory By Faith; Dancing In From The Cold".

"I could have danced all night,
I could have danced all night,
and still have danced some more".

"I could have spread my wings,
and done a thousand things,
I've never done before".

In this particular waltz she narrowly misses the embrace of her partner; he is abandoned, inert. She stumbles on, aware of this major rupture in symmetry; but propelled by the initial momentum she follows her dancers trajectory unencumbered by counterpoise.

Such intentional choreographic mis-timing (ref: the performance "Balancing Acts", The Performance Space 16/03/85, A.G.N.S.W. 28/08/85), presents a convenient, if tangential route of approach to Anne Graham's current sculptural works which bear the same title. The symbolism and structure of the dance is here co-opted to serve as an interpretive tool; what is more the image of a dance de-centred; the dancer off-kilter, provides a commentary on her recent work practices; as she adopts the guide of artist/*dancer,* who wilfully conspires to avoid the comfortable and stylised embrace of the male (*read* cultural institution) — as a category no longer *necessary or sufficient* for her progress.

Dance as a leitmotive invites us to metaphoric comparison; together with dance, these works *display* a range of ritualised procedures *(a practiced ease, a high polish);* they too are provocatively sexual *(being binary couplings of complimentary parts);* likewise they cohere through an *animal* magnetism *(of bio-morphic symmetry).* They announce, in a blatant flourish, their gener*isation* — but this is a product of an other-worldly understanding of gender — the admixture of an eastern "harmony of opposites" with a pragmatic "biological" view of *pro*creation. We encounter highly charged sensual objects which, however, maintain an innocence of carnal knowledge, (and which desist from making reference to the politics of gender imbalance upon which our culture is founded).

But let us not assume that these are the works of some misty eyed cultural virgin *(and this her first communion!).* On the contrary, the pieces which constitute "Balancing Acts" mark a watershed in Anne Graham's practice tantamount to a repudiation of her previous interests, focussed as they were about issues of gender representation. The current work is no longer asked to bear the "white-man's burden", or to function as a species of "cultural journalism" (to use her own phrase), operating as a vehicle to convey the socially obvious to the culturally buffered. Such a *volte face* witnesses a replacement of the quasi-didactic nature of these former concerns with a mischievious ambiguity issuing ultimately from a central (and private), narrative core — *"the wood* (of the objects manufacture), *is like flesh — my flesh"* — the Body Politik engenders the body politik.

Naturally all transitions incorporate an acknowledgement of their former state. So it is that these works share a direct relationship with Anne's previous performance work. But performance is here re-cast as a celebratory occasion which inaugurally manoeuvres the works into position, and so invests them with a brand of ritual energy. Thus developing a scenario where the works can no longer be regarded as a simple and apologetic residue deserted by the temporal act; remaining to be overlooked subservient "props". At this point in time the marriage pact between performer, performance and object has willingly suffered a fundamental role-reversal; now it is the sculptural element which calls the tune in this two part harmony.

"Shall we dance, pom, pom, pom.
Shall we dance, da, da, da, da.
Shall we dance, pom, pom, pom."

© Nigel Helyer

Leigh Hobba

Lives and works in Hobart, Tasmania.

Recent performance related work —

1980 Adelaide Festival of Arts
Art Gallery of Western Australia
Paris Biennale

1981-2 Work and travel through England, Holland, Belgium, Turkey, Kenya

1982 Sydney Biennale
Artists week, Adelaide
Artist in residence, University of Tasmania
Paton Gallery, University of Melbourne
Chameleon, Hobart.
Installation/performance

1983 Festival d'automme a Paris, Musee d'art Moderne
Video installation/performance

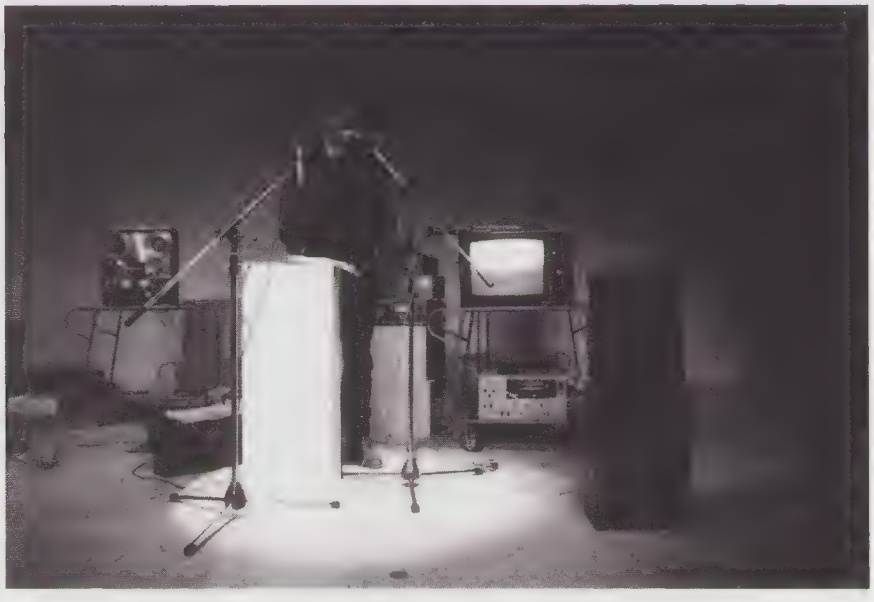
1984 Programme for France Culture, Radio France
"Performism", Canberra A.C.T.
Salamanca Arts Festival

1985 Approaching Landscapes — video installation
Chameleon Gallery

PERFORMANCE

ONE HOUR WRONG

1. Mort Futura — Prelude
2. Chase Benzine — Aria
3. Al Bonaventura — Largo
4. Albe Quarrel — Moderato
5. Urobouris and the Midgard Serpent — Con Fuoco.



Ideological Sound Gospel Choir. 1985

Adelaide. The City of Churches'. An appropriate venue for the conception of The Ideological Sound Gospel Choir.

Weary of the manacles of orthodox performance art emanating from this city over the last decade-and-a-half, as well as a constant diet of imported (read British) performance artists, a group of young Adelaide artists — Rachel Boyce, Cathy Fargher, Julianne Pierce and Charles Russell/Greg Clarke — combined their energies in 1984 to present an alternative form of performance art to Adelaide audiences. *The Love Show* was devised to deal with the perpetuation of myths about the contemporary experience of love. Using popular songs and cliches as a vehicle, this amusing and deprecatory (gasp!) performance succeeded in subverting an audience accustomed to polite, sensible and frequently tedious performance art and in addition, embraced, nay, seduced a brand new group of converts.

The Ideological Sound Gospel Choir may be considered then, as a natural evolution (some would opine that it was an immaculate conception) from the previous *Love Show*. Both draw upon traditional performing skills and forms (cabaret, song, music etc) i.e. entertainment — as well as visual embellishments (slides, religious icons, reliquaries and various habits) but the latest piece is elevated beyond issues of mere sexual passion and dalliance; *The Gospel Choir* dedicates itself to a frenzy of religious fervour.

Delivered by those irreverent sisters, Mercy, Stigmata, Celibate and Cynical, the gospel message is a *tasteful* if iconoclastic view of the language and marketing of Christian religion. This includes elements of Catholic catechism and Black American evangelism. The sisters and their bibliolatry (not to mention their edible crucifix) are alternately blessed and bedevilled by their Lord's calling, but they offer their rapt congregations a unique opportunity for re-birthing through their preaching, piety and persecution. As they vacillate upon their pedestals of virtue the sisters passionately embrace the tenets of their faith. Ecclesiastical gesticulation and a progression of slide images ranging from meditation to mystic ecstasy act as visual punctuation and counterpoint to the live performers' message of redemption.

"*The Gospel Choir* re-opens wounds inflicted by religious institution's bigotry, fanatacism and charismatic gurus" explains Sister Stigmata. On their crusade across Australia the Ideological Sound Gospel Choir will cicatrize your aesthetic sores. It will resurrect performance art cripples and heal art lepers. They warmly invite you to share their fundamentalist experiences, to know their paroxysm of bliss and to "...sing until the spirit comes..."
© Pamela Zeplin/Rachel Boyce

THE IDEOLOGICAL SOUND GOSPEL CHOIR

Rachel Boyce b. 1965, S.A. School of Art, Performance artist, writer, filmmaker.

Julianne Pierce b. 1963, Flinders Uni., Performance artist, video artist, musician.

Catherine Fargher b. 1961, Adelaide Uni., Performance artist, violinist, vocalist, painter.

Charles Russell b. 1962, Performance artist, guitarist, percussionist, juggler.

Greg Clarke

Anna Platten and Vicki Davis — Ecclesiastical cakemakers
Rosalind Mudge — Costumes.

Performances

1984 'Fresh Cut' at the Experimental Art Foundation. Performed. 'The Love Show' with The Ideological Sound.
'A Decade at the EAF'. Performance Festival. Performed. 'The Love Show'.

— Greg Clarke lives and works in Sydney

1985 'Dreams of Youth — Young Adelaide Artists'. Riddoch Gallery, Mount Gambier.

— Charles Russell joins The Ideological Sound.

'Exposed Youth' at the EAF. Performed 'The Gospel Choir' with The Ideological Sound.

Lyndal Jones

Prediction Piece No. 7 (Versions 1, 2 & 3)
Photographs: J. Dunkley-Smith

Performance Works

1977 *At Home Coming And Going*
Ten years at La Mama/La Mama theatre, Melbourne, Australia.

1978 *Fair Weather* (in collaboration with Nanette Hassall)
Festival Of Sydney, Sydney Town Hall, Sydney, Australia.
Storey Hall, Royal Melbourne Institute of Technology, Melbourne, Australia.
Biennale of Sydney, 'European Dialogue', Sydney Town Hall, Sydney, Australia.
At Home At Home
La Mama Theatre, Melbourne, Australia.

1979 *At Home On The Road Again*
La Mama Theatre, Melbourne, Australia.
Act 2 — *Festival of Performance Art,* Australian National University Arts Centre, Canberra, Australia (1980)
110 Chambers Street, New York, USA (1980).
At Home Ladies A Plate
George Paton Gallery, University of Melbourne, Melbourne, Australia.
Dances To Order
University Art Gallery, University of Melbourne, Melbourne, Australia.

1980 *At Home Domestic Bliss*
George Paton Gallery, University of Melbourne, Melbourne, Australia.

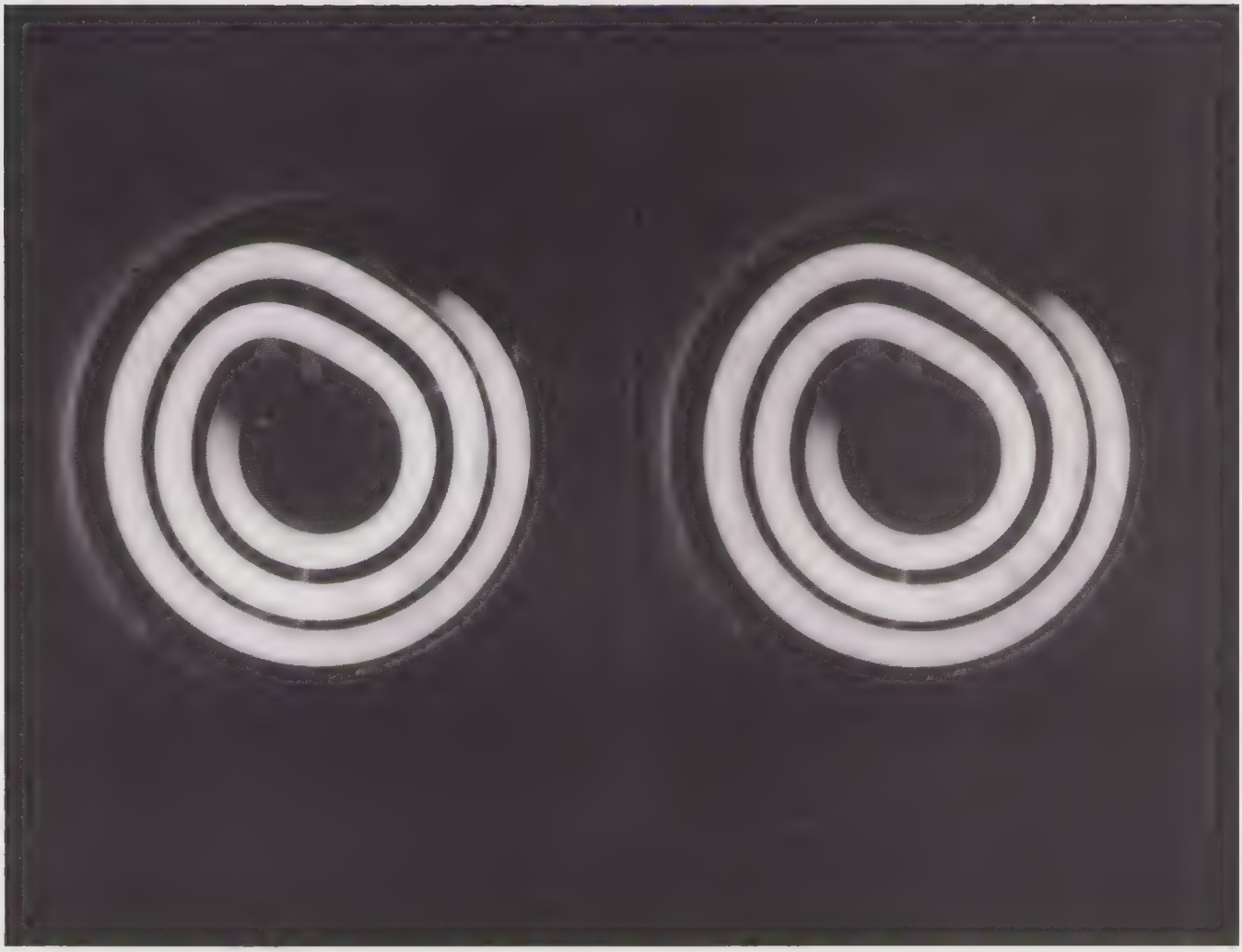
1981 *Short Travel*
First Australian Sculpture Triennial, La Trobe University and Preston Institute of Technology, Melbourne, Australia.
Prediction Pieces Nos. 1-4
George Paton Gallery, University of Melbourne, Melbourne, Australia.
Act 3 — *Ten Australian Performance Artists,* Canberra School of Art Canberra, Australia (1982).

1982 *Prediction Piece No. 4 — (Versions 1, 2, & 3)*
Biennale of Sydney, 'Vision in Disbelief', Cell Block Theatre, Sydney, Australia.
Prediction Piece No. 5 — (Versions 1 & 2)
Image '83, Extensions Studio, Melbourne, Australia.

1983 *Continuum '83* — The 1st (sic) *Exhibition of Australian Contemporary Art in Japan.* Studio 200, Tokyo, Japan.

1984 *Prediction Piece No. 7*
9 Contemporary Australian Artists
Los Angeles Olympic Arts Festival, Los Angeles Institute of Contemporary Art, Los Angeles, USA.
Meaning and Excellence. Anzart in Edinburgh —
Edinburgh College of Art. Edinburgh Festival.

Vineta Lagzdina



After The Sun Goes Down. 1984

For the past 10 years I have been dedicated to the world of sounds, both physically and conceptually. From my early music training this world has expanded with seemingly endless variation. Each sound we hear or make has a life of its own — a door knock, a baby's cry, a sigh — which is available for music mode listening and structuring.

The world of sounds has taken me on a wonderful journey, through learning to play an instrument to making instruments. Exploring instrumental sounds alongside electronically produced sonorities. Considering the environmental, visual and sculptural aspects of sound, the relationships between sound and image, sound and gesture.

Creating with sound is a self expressive process and for me a way to find and release the music within me from past to present.

Collaboration with writers, poets, dancers, visual artists, actors, technicians, other musicians and composers has been an exciting and integral part of this exploratory process. I see performance art as offering a freedom in the choice of structure, which allows me to express myself in a completely personal way.

The work performed during Perspecta is a jointly devised piece, reflective of the performance style common to the early 1970's. I am collaborating with Derek Kreckler. Our intention is not revisionist, but rather that some of this performance work may be seen as a valid starting point for a contemporary perspective. As Peter Brook says, ...

"... meaning never belongs in the past."

Derek Kreckler

Trees Or Forest
Photocollage, July 1985
Photograph by Judith Ahern

Name: Derek Kreckler
Birth: 1.9.52.
Location: Sydney, N.S.W.

1984 Artist in Residence E.A.F. Adelaide.
"Interface" Exhibition of Art and Technology. South Australian Ministry of Technology.
"Last Stand...Standing Still" — Performance at the The Performance Space, Redfern, Sydney.
Awarded overseas travel grant by the Visual Arts Board of the Australia Council for travel in 1984.

1985 Exhibited "Last Stand..Standing Still" at Belfast Polytechnic, N.I. Dublin School of Art and Design, Dublin, Eire.
"Scene from an unfinished work" Art Gallery of N.S.W. (Performance).
"Perspecta" 1985. Performance section.

Pamela Harris and Michele Luke

Supernatural Stories For Boys

An unlikely combination of forces has been brought together to create *Supernatural Stories For Boys.* Michele Luke, a sculptor and performance artist based in Adelaide, has collaborated with Pamela Harris, another Adelaide artist of considerable political/feminist repute who, up until now, has been working mostly in two-dimensional media (including poster-making and trade union banners) to produce a modern day "morality tale" which is based upon a nineteenth century thriller by Edgar Allan Poe entitled *The Black Cat.*

This piece was the result of a domestic shopping excursion during Anzart-Auckland 1985 and represents a significant deviation within both living artists' careers, and somewhat of a perverse twist for the deceased collaborator as well. Technically, *Supernatural Stories For Boys* could be described as a *performed text* rather than assuming the conventional performance art mode and achieves its maximum effect within a live audience context: this is despite the fact that such a work could be readily transferred to the medium of video.

As with the original Poe narrative, it relies upon sequentially developed suspense for its theatrical effect and addresses the audience on a number of levels. Firstly Pamela Harris' crisp and precise voice tape provides the aural narrative of Poe's appropriated and dismembered text, while in the second instance a carefully timed sequence of slides featuring image and text serve to counterpoint Poe's gothick language. Here lies the cutting edge of humour and a simultaneous reinforcement of the domestic violence issue informing the text. Using images from Michele Luke's sculptural installation at The Fringe Club (Adelaide Festival of Arts, 1984) — which features domestic appliances and dismembered female 'bodies' floating on the ceiling — in addition to a range of sinister bride-doll slides, the artists employ military dioramas-in-miniature at appropriate moments in the story. Three slide projectors flashing through the visual-verbal information add a startling effect.

Operating at a third level of consciousness and woven throughout both aural and visual elements is the theme of domestic violence and its implictions for male/female power relations. Poe's male perpetrator of sadism and murder — the husband/uxoricide — is now transmogrified into a demonically proud and obsessed wife. We are issued with a warning about the "spirit of perverseness"[1], indeed of malevolence potentially lurking in every kitchen and "those things that go bump in the night to women"[2]. All these aspects of the piece are meshed together, creating "a trilogy of information"[3] which defies being categorised as merely didactic, melodramatic, humorous or banal: it is all of those things. Above all it is highly imaginative and wickedly witty and in this way the meaning of the piece is submerged into a texture of effect and pleasure.

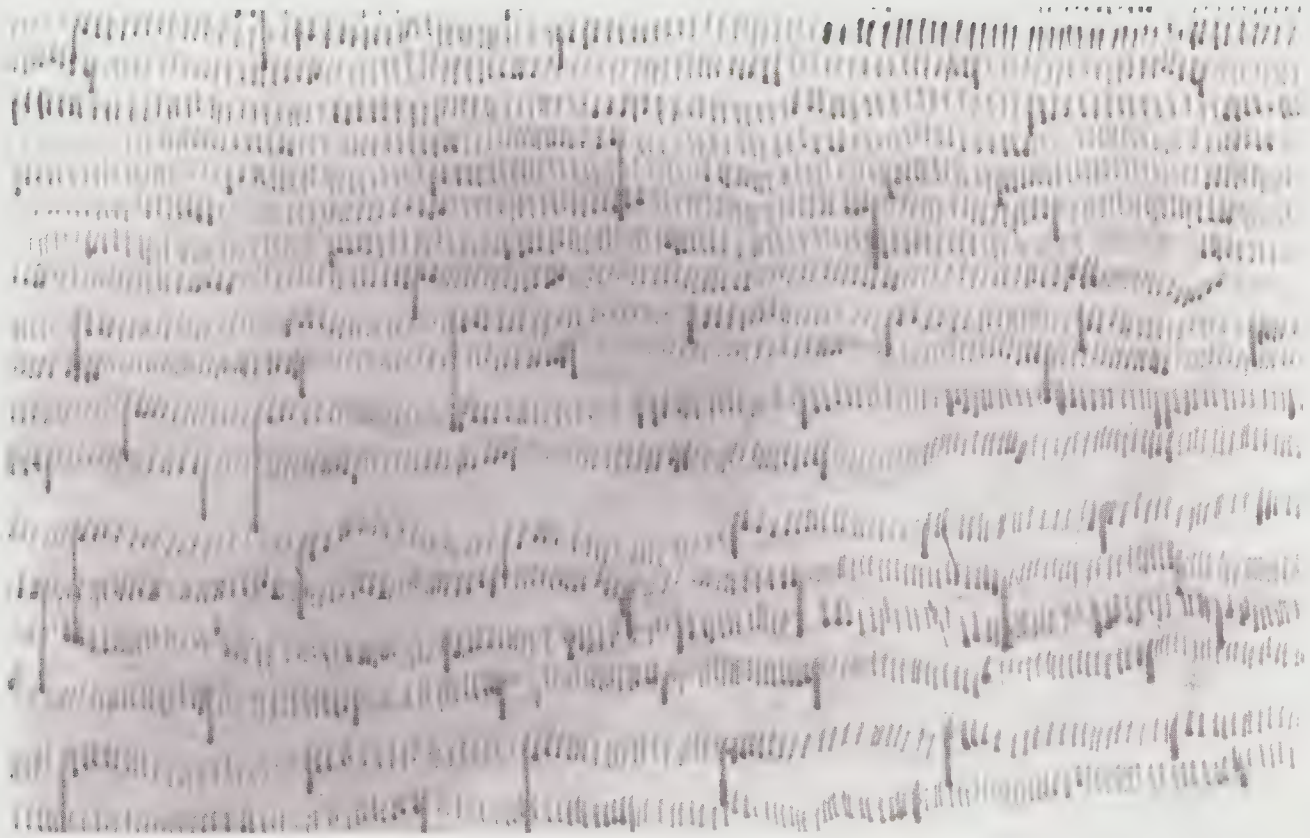
About Poe's stories, a critic once noted "...the writings of Mr. Poe are a refreshment, for they are the fruit of genuine observations and experience, combined with an invention which is not 'making up', as children call their way of contriving stories, but a penetration into the causes of things which leads to original but credible results. His narrative proceeds with vigour, his colours are applied with discrimination, and where the effects are fantastic, they are not unmeaningly so."[4] Such words may be equally applied to the reconstructed piece by Michele Luke and Pamela Harris. Yet another critic believed that "Poe remains chiefly the poet of unripe boys and unsound men"[5]. How ironic that this recent inversion of Poe's narrative, although addressing a different and live audience, should still issue a challenge and a threat to precisely that section of the general public. Beware black cats, unripe boys and unsound men'.

Pamela Zeplin

Footnotes:

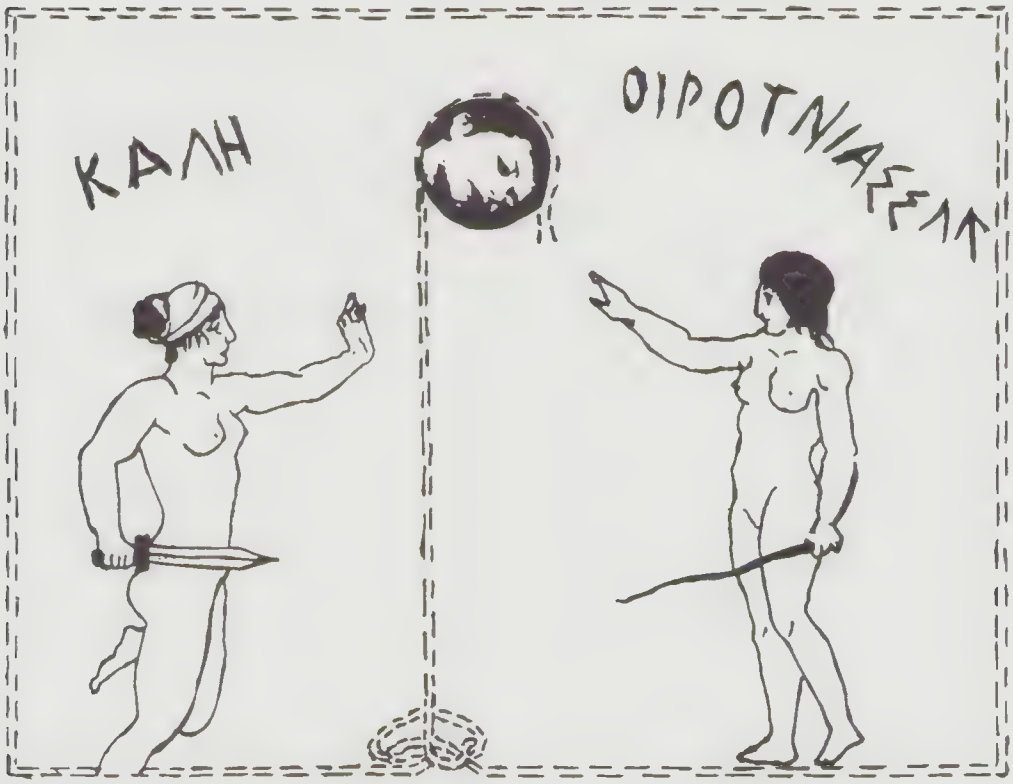
1. Poe, E.A. *The Black Cat*
2. Michele Luke
3. Pamela Harris/Michele Luke
4. Miller, P. (ed.) *Margaret Fuller, American Romantic* (1963) in Rans, *G. Edgar Allan Poe* (Writers and Critics) Edinburgh, 1965, p. 66.
5. More, P.E. in Rans. *ibid.* p. 98.

Joan Grounds



Untitled Installation
Performance Space (see
Mainly Sculpture)

Michele Luke



Cry For The Moon

CRY FOR THE MOON
A performance by Michele Luke

There is an essential Susan Smith
who is neither young Susie Smith
nor old Sue Smith.
These are in a sense a pair of
impostors.
They and others like them
occupy the stage
in one scene after another
while the true Susan Smith
waits vainly in the wings
until the curtain comes down.

Terence O'Malley

Joey, a mechanical Boy

Performance Art is a hybrid art form it has definition only in terms of what the individual artists brings to it. The imaginative combining of various media in order to conjure something which is engaging in its novelty and disturbing in its re-arrangement of reality.

My own work developed initially from my position as a maker of objects with a desire to tell stories. I create characters through masks, sculptured costumes and prose poetry. My performances are drawn from English Mumming plays, ritual mask dramas with seasonal deaths and re-births referring allegorically to topical themes.

My work deals with family, employment, religion, old age: through images which are simultaneously personifications of instincts, memories, human individuals and types. Each object and each image has a personal history, a history as part of a group of works, and relationship to the experience of working and living in an urban environment.

I would ask those who visit the exhibition to view the work and performances as they would study the strata in rocks, the changes in clouds: for together they form a map, a record of relations, emotions and involvements that I think we all know.

Performance is a vital part of my work but I must concede a ceaseless tension between object and theatre, by working in this fragmented way, attempting to create a whole, it asks for endeavour from the viewer in attempting to piece the shattered picture together. This leaves one open to being misunderstood and misread, as being litter of urban existence in 'Art' or rhetoric about social conditions: or simply primitive.

My work is a landscape whose elements run ceaselessly through our minds and lives.

Andrew Petrusevics

Born Adelaide 6.10.61
B.A. Fine Art, Grad.Dip.Sculp. Fine Art. 1979-1983/84.
S.A. School of Art. S.A.C.A.E. Underdale S.A.

Exhibition and Installation

During 1983 Exhibited with Middle White Major Group at Adelaide University Gallery June/July.
Contemporary Art Society Dec/Jan '84.

Exhibition with Final Year S.A.C.A.E. Students Adelaide University Gallery Nov '83 "First Hand".

Festival Fringe Exhibition March '84
"New Works 83/84 "Fringe Center, Morphet St Adelaide.

Artists Week March '84/ "26 Characters"
Instillation and Performance "24 Hour Clock". Video Rec.

The Artwalk Adelaide Festival / March '84 "Viva La Wombat'.
Window Installation.

Royal Society For The Arts S.A. "1984 And Beyond" April '84.
Group Exhibition and Performance (e)
"The Great National Day SOON".

Democratic Club Market St Adelaide May / June '84.
"GND SOON" (e)

Vic College Of The Arts. July '84.
Loudspeaker Broadcast "GND SOON" (e)

Experimental Art Foundation Aug '84 "Fresh Cut".
TV Installation Performance.

Bourke St Melbourne. Public Performance. Sept '84. "GND SOON" (e)

Experimental Art Foundation "A Decade At The EAF" Oct '84.
"The Entire History of e" Performance. Video Rec.

Adelaide University Gallery. Exhibition with S.A.C.A.E. Sculpt. Students. "Fittings and Fixtures". Nov. '84.

Publications (e) What Magazine No 6 and 7. Jan '85 and May '85.
Broadcasts (e) 5MMM March '85.

"Eaf Goes Bush" Riddock Art Institute. Mt Gambier. June '85.
Installation and Performance.
"A Dialectic Argument Between e and F."

Adelaide University Gallery July '85.
"Nueagitprops" Exhibition with Chris Reynolds and Andrew Petrusevics. Performance with 10. "The Entire History of the E Party". Video Rec.

Experimental Art Foundation. "Exposed Youth". July '85.

Performances were done at the following locations during March 84 to July 85:

Adelaide	Royal Society Of The Arts (1)
	The Democratic Club (2 3)
	The Experimental Art Foundation (5 6)
Melbourne	Vic Colledge Of The Arts (4)
	Bourke St Mall (7)
	Vic Entertainment Center (External) (7)
Mt Gambier	Riddoch Art Institute (8)

The final performance contains 10 people and is presented at the opening of "Neuagitprops" July 2 1985 (9)

The following is the entire list of all participants involved in performances between March 84 to July 85:

(Personal numbers relate to performance information above)

Andrew Petrusevics 123456789	Andrew Stock 59
Peter Hoey123	Tish Banks 9
Deborah Eldred479	Andrew Beskatchi 89
John Axe 569	Barney Medlin 9
Chris Reynolds 569	Tony Poli 7
Karen Mogford 7	Libby Maywald 7
Grant Petrusevics 9	Will Kyper 9
Wayne Fimo 8	Charles 9

The personal locations of the e Car Club were: John Axe Adelaide / Grant Petrusevics Adelaide / Elaine Petrusevics Adelaide / Deborah Eldred Adelaide Sydney Melbourne / Racheal Boyce adelaide / Catherine Fargher Adelaide / Nerissa Lea Adelaide Brisbane / Tony McPhee Adelaide Melbourne / Wayne Fimo Adelaide / Will Kyper Adelaide / Leverne McDonnell Adelaide Sydney / Michael Kneebone Adelaide / Peat Moss Adelaide / Peter Also Adelaide.

Thanks for assistance in formulative dialogues and technical support go to the following:

John Axe	Steve Housten	Virginia Maywald
Andrew Stock	Kyriaki Marogizidus	Nerissa Lea
Jim Moss	Karen Mogford	Cecilia D
Deborah Eldred	Andrew Seifried	Alexander Hill
Michael Keanne	Richard Grayson	Chris Reynolds
Clare Harris	Tony McPhee	Catherine Fargher
Simon Potoknic	Gary Steele	Fiona McHugh
Simon Ladd	Thirl	Kasimir Malevich

David Watt/Stephen Wigg

Dr. Herbet Richards
RATS AS PETS

"Training is accomplished by keeping
him hungry. Begin training by handfeeding
grain and gradually he will stand on his
back legs to get at what you are holding just
out of his reach. This type of stunt always
makes good entertainment for your friends."

Our recent collaborative performances have their roots in early twentieth century European proto-performance, cinema, and experiments in style and language.

In the performances the body is presented as an object within a field of objects, an image amongst other images. The body is reduced to its commodified contemporary reality, an exaggerated parody of real relations. Language is central to these performances which are often directly or indirectly based on linguistic structures.

Elements of out-of-date or arcane popular culture are altered or juxtaposed, placing them at the service of new contextual structures. The ability of 'things' to function as commodities becomes suspended and the visual/verbal statements of those in authority are emasculated through the medium of black humour.

David Watt

Biography

1966 Emigrated to Australia
1977-80 S.A. School of Art
1983-84 Tasmanian School of Art, M.F.A.,
Commonwealth Graduate Scholarship
1984 Visiting artist, Darwin Community College

Selected Individual Exhibitions

1979 Experimental Art Foundation, Adelaide
1981 Adelaide University Gallery
1983 Experimental Art Foundation, Galleria Smallarea
1984 Tasmanian School of Art Gallery

Selected Group Exhibitions

1980 *End of Section* Adelaide Festival Centre Gallery with S Wigg and D Kreckler
1980 Channel Ten Young Artists Award, Adelaide Festival Centre
1981 First Australian Sculpture Triennial, LaTrobe University
1984 Tasmanian School of Art Gallery

Performances

1980 Adelaide Festival Centre Plaza during Adelaide Festival
1980 Experimental Art Foundation Performance Week, Carclew House, Adelaide
1983 ANZART in Hobart
1984 Artist's Week, Adelaide Festival
Chameleon Gallery, Hobart
Experimental Art Foundation, Adelaide — tenth birthday celebration
Salamanca Festival, Hobart
1985 ANZART, Auckland, N.Z.
Empire of Silence, Artspace.

Stephen Wigg

1974 Attended S.A.C.A.E.
1975 Attended Epsom College of Art & Design, London.
Travelled throughout Ireland, France and Italy.
1976 Attended Epsom College of Art & Design, London.
Assistant to painter, Bridget Riley.
1977 Lived in Tokyo.
1978 Attended S.A.C.A.E.
1979 Graduated with B.A. (Sculpture)
1980 Practising sculptor
Guest lecturer, S.A.C.A.E.
1981 Part-time lecturer, Adelaide University Union.
Part-time lecturer, Centre for Aboriginal Studies in Music.
1982 Artist-in-Residence, Adelaide University.
Guest lecturer, Artists' Week, Adelaide Festival.
1982-83 Lecturer, Sculpture, Drawing, First Year Studies, Darwin Institute of Technology.
1984 Acting Lecturer-in-Charge, Sculpture, D.I.T.
Joint Co-ordinator, First Year Studies, D.I.T.
1985 Lecturer, Frist Year Studies & Ceramics, D.I.T.

Selected Individual Exhibitions

1979 Installation, S.A.C.A.E. Gallery, Underdale.
1980 Performance, Adelaide Festival Centre Plaza.
Installation, Adelaide Festival Centre Gallery.
1981 Performance, Adelaide Conservatorium of Music.
1982 Installation, Architecture Dept., Adelaide University.
1983 Installation, Darwin Museum.

Selected Group Exhibitions

1980 Installation, Carclew House, Adelaide.
Performance, Carclew House, Adelaide.
1981 Installation, Adelaide University Gallery.
1983 Video Installation, ANZART in Hobart.
Performance, ANZART in Hobart.
Video, Metro Film Festival, Sydney.
1984 Video Installation, Art & Technology Week, Adelaide Festival.
Five Performances, Adelaide Festival, Artists' Week.
1985 Installation, Sculpture 1985, Melbourne.
Installation, Singular & Plural, Adelaide.
Installation, ANZART in Auckland, N.Z.
Two Performances, ANZART in Auckland, N.Z.
Empire of Silence, Artspace.

Tim Gruchy... David Clark... Mark Ross... Anthony Patterson
Ironing Board Dance No 8.

History of Performances

1984	June 29, 30	Ironing Board Dance No. 1
	July 20	Ironing Board Dance No. 2
	Aug. 24	Ironing Board Dance No. 3
	Sept. 1	Ironing Board Dance No. 4
	Sept. 4	Ironing Board Dance No. 5
	Dec 7, 14	Ironing Board Dance No. 6
1985	Feb, May	'Torso Bongo'
	Oct.	Ironing Board Dance No. 7

In the past, Tim Gruchy and other foundation members of ZIP have produced work in audio and visual media. This includes videos, installations and a number of packages of cassettes and graphics.

Through the recent involvement of Ross, Clark & Patterson who all have theatrical backgrounds the Ironing Board Dances have developed.

The performances represent the one central intention that has carried through from ZIP's other work: The conscious integration of media, where each medium used is intrinsically linked to the others.

In the Ironing Board Dances, music, object and action are linked. The object is a piece of domestic furniture; the action is affected by the performers' manipulations of the object and an emotional value is achieved by using music as the continuous performance thread.

This is the eighth in a series of Ironing Board Dances. They all include the same three elements and therefore, by nature, are all similar, but the Dances are made from one composite medium which can be used to produce almost limitless results.

There is no strict narrative although some pieces have a beginning a middle and an end. There is no intention to convey meaning through the use of text, yet all of the activities which take place act as signs which have inherent meaning, that is, the audience is able to relate what they see back to their own experiences.

Virtually There; Super 8

Curator: Gary Sangster

Ashley Barber & Sarah Cottier
Janet Burchill & Jennifer McCamley
Rolando Caputo & Juan Davila
Laleen Jayamanne
Maria Kozic
Mark Titmarsh
Geoff Weary
Rowan Woods

Virtually There; Super 8

Begin with an individual, it's been said before, and before you know it you have created a type; begin with a type and sooner or later you find you have created — nothing.[1]. This is the inconsolable condition an incurable writer must contract with the ailing figures of his speech: a monotonous submission behind the public scenario that keeps the show going so that his first words, when he finally can say them, will not be his last. One's first words may indeed illustrate nothing in particular but a writer's own individual, professional solitude, not necessarily solemn; no matter, if they fail to prove themselves, to convince from the outset — doing the right thing whether by moral persuasion or aesthetic propriety — they are doomed to appear a merely typical response to the prospect of error (solitude is equivalent to retreat, silence to loss of nerve); doomed therefore, as mere tokens of a type, to episodic recurrence, committed to the "fortuna" of the text, until either they find their legitimate heritage (as if critical accomplishment was destined from the start), or the author repents, bequeaths his words nothing, and passes away a failure.

Introducing the subject of film to a rambling aesthetic, I recall once a phenomenologist casually observing that on film an individual cannot be caught candidly in a pose, such as in a snapshot, but is forever cast as a type: the condition for return, from suspension within the discrete film frame, to a world of motion.[2] The arresting melancholy of a snapshot (in its own eternal moment both the first and last glimpse of its subject), I would not be alone I'm sure in saying, has as its unspoken premise the photographer's momentary still solitude behind the camera. But this solitude is not discernable in the movies, though the movie audience may be turned back to it by the abstracted stare of the "publicity still" at its own origin in the movies: not the still that is a frame enlargement, taken from the movie's scene as shot (this would be but an article in the film's own calculus of speed, its pulse), but rather the image that is an imitation of the scene, a static re-enactment after the action (not so much an out-take as an abstraction, a speculation).

Writing on film generally, whether as journalist or critic or theorist, one tends to rhapsodize that lack of solitude; or rather, solitude is confined to an anecdotal prelude to the act of writing (of course, this solitude can be re-enacted as publicity illustration a "still" — of the writer-at-work, an archaic image these days); but as prelude only, and no longer the possible destiny of the public exposure of one's words, this solitude becomes a kind of mundane pre-history to a keenly modern and busy individualism that, in its public appearances, can "only connect": the writer's life goes to the movies garrulously identifying itself in the pulses and seizures of the scenic procession, and every act of writing seems to pronounce even more one's identity — without doubt as to the conviction of those acts.[3] Resolutely concrete, relentlessly mobile this kind of writing would begin without equivocation, banishing the speculative as an archaic and embarrassing caprice with a manifesto admitting no fear that its oratorical exertion may have no object, that nothingness may be waiting on the ends of its most declarative sentences.

Writing on Super 8 in particular has always that positivity of a manifesto: one notices first and last an assured timeliness, a sense of being of the moment, that needs none of the dramatics of conviction, that has dismissed from its narration any chance of error or haunting possibility of silence, or stillness. Whether written with the additive, expository clarity of a progress report or in the moody fluctuations of a reverie, the expression of an experience of Super 8 is always a theatrical version of exhilaration, irrespective of the quality of the contents of the experience. There is an undeniable rhetorical power to the vertiginous act of self-assertion in Super 8 polemics (it is an effect of this power that efforts at reviewing or criticism are absorbed, if not initially then finally, in the amplitude of polemic): a self-assertion that draws expression into hyperbole, and interpretation into identification.[4] And there is no way of righting this — as if, somewhere, one's writing went wrong; for it occurs at the very beginning: in the audacity of its designation by the barest of technical specifications. Super 8: film gauge — one instance of one medium. Could one justify the comparable imprudence of entitling an exhibition "Oil Painting", without qualification? In the professional field there would always be a critical or historical subtitle nearby: if not declared ("Contemporary—" or "non-figurative Oil Painting") then understood contextually (within an avant-garde tradition it might imply "[The New] Oil Painting", within a pedagogical use it could be understood as "[Techniques of] Oil Painting"). But in the amateur domain the generalization often works precisely as the curatorial guarantee of the model of amateur exhibitions, the democratized Salon void of generic hierarchies or stylistic precepts; and just as this curatorial strategy has been recently replayed in survey shows of professional painting as a defence of "contemporary pluralism" (as if this was an ontological basis of painting and not a stylistic succession), so Super 8 is dubbed with the decentralizing sorcery of "amateurism" (as if this was a sociological fact and not an aesthetic conceit). Strictly speaking, anything produced in that film gauge should carry the contagion, weave the spell or cause the scandal, but clearly there is a cultural and precisely stylistic specification to Super 8, in addition to the technical one, that does not properly admit, does not really attract, the motley of suburban amateur productions to its house. This cultural distinction of Super 8 is pitched in an immaterial professionalism, a principled enterprise despite its commercial vagrancy and regardless of the technical and formal skill or ineptitude displayed in the products.

Super 8 attains its aesthetic idiosyncracy through a singular profession to style: not in the qualitative look of its images, their comparable styling, but in an elementary curatorial function that precedes the image. The technical or formal properties allegedly specific to Super 8 which provide criteria for classification operate professionally, that is in accord with an intrinsic principle, as criteria for the procedures of selection and programming of festivals and exhibitions. Style is that principle.

The inventory of *technical specifications* of the Super 8 image (diminished photographic resolution, erratic frame registration, unstable colour stock, etc), repeatedly posed as a bottom line of description, is actually cited for its artistic instrumentality: if it depicts a medium already resistant to its users' intentions then a tragic or tragi-comic struggle with that medium will be embodied in the resulting images; if, on the other hand, it is taken to represent a medium offering positive "trademarks and virtues"[5] to a corresponding experimental intention, then its challenge results in lyric or lyro-comic celebration.[6] In both cases, regardless of artistic success or failure (the comic modes recuperate the latter), what is proved in the assertion of technical specificity is the instrumentality of its inventory in laying the necessity of style as a condition for identifying Super 8.

A catalogue of *formal properties* specific to Super 8 *must* be matched to the technical ones: long takes for instance (not limited as such to Super 8, of course) may relate to, among other things, the pros and cons of using single-system sound. The long take may be considered as two different expressions if editing in single-system sound presents either a hindrance or opportunity to the artistic will; yet either way the long take has already been identified in its specific usage as a stylistic option for a preterite will. But a paradox emerges once the formal inventory proves its instrumentality in providing the figural conditions for an idiom specific to Super 8. These conditions must in turn be matched to the modes of expression deducible from a technical definition of Super 8. For this defence of the format's integral otherness to make any sense

the formal apparatus must be encodable as generic propositions, or put another way, it is through its genres that Super 8 expresses its uniqueness. Many of these genres are accounted for as paradoxes of generalized filmic genres ("musicals", "films noirs"), and so it is their *mode of parody* that must be specific, or they may be non-parodic variants of genres identifed with specific film traditions — the American underground,[7] for instance, or the new Hollywood[8] — and so it is their *mode of allusion* that must be specific. But what the genres of Super 8 do that *is* different is define the principle of their formulation entirely within the curatorial dispensation of style: as each genre is itemized it breaks up into more and more minute generic elements under the logic of "specificity", so that there is indeed, as Mark Titmarsh has noted, "a surfeit of candidates"[9] for the proof of specific genres, accelerating this formulation into genetic serendipity, where almost every film, or shot or even frame within a film, could be a genre itself. Criticism here would require little but an actuarial diligence, for Super 8 could only be categorized as a genre of genres: its theme the specifications of gauge and format; its motifs the "bons mots" dropped in its "conversational fluency"[10] with Hollywood, television, the avant-gardes; its plotting composed in the manoeuvres of the critic to delay repossession by silence, or by infinite regress, of his last words on the subject.

The so-called "hype" of Super 8, dubbed "the Super 8 effect", an outbidding of its own compulsive self-advertisement, is the destiny of this criticism, the realization of its style. It is not a mere promotional excess of the curatorial discourse that could be trimmed off by the critical version of Ockham's Razor: an overextension of value, and by inference an intentional duping of real value. The hype cannot be dispatched by an effort at restoring a practical criticism or aesthetic valuation specific to Super 8 — there simply was no such "criticism" or "value" in the first place, only endorsement (the familiar parenthetical citations of film titles as examples of a rationale). An endorsement not achieved in a cartesian exorcism of doubt, but through an almost "scientologistic" principle of "gain": a pataphysical technic of intention whereby an hypothesis can attain an operational power through its regulated overstatement (sounding plausible though not actually convincing). Cinephilia for instance, in the Super 8 scene a familiar confession, is just such a proudly hyperactive condition. It amplifies the compulsion of the film buff[11], whose delight in the repeated recovery of movie experiences or the retrieval of "textual" details has, in his pursuits, a poignant detachment from the action under scrutiny; amplifying it by casting that "delight" as the very type of action the mania can script: secured in a repertoire, this "delight" which was earlier incidental to the compulsion (the defining characteristic of the film buff) is now the reviewed subject of attention. The re-enactments, homages, dedications of Super 8 scenography are performances of that compulsion as it is de-defined, displaced or made incidental. Crucially, this is not a detached repetition of the compulsion but one that gains on the original action by compounding revisions of its subject matter. (There is no deviance in this pursuit: no turning aside, just the turning up of an original hypothesis.) The effect is not resonance but an increase in volume as the expression of a sheer effort at self-definition, and it is an expression that strains one's writing to the limit of credibility.

What is at stake in any essayed negotiation with this hyperactivity is then the maintenance of one's credibility, the conservation of one's credentials — in this case, as a writer. This has nothing to do with proving one's convictions; drive supplants conviction in this state, expressing itself as facilitation. The credible expression then is a demonstration of drive in the public performance of an intention: the performance of the writer's voice. The writing of credibility quotes the candour of conviction in a theatrical gesture, mimes its solitude like the publicity still of the writer-at-work, testimony of his professionalism. Pondering credibility this writer is neither critic nor theorist but raconteur; his anecdotes announce the presence of Super 8 to him and his presence to it, an exchange that defines the boundaries of the Super 8 scene, so that he is literally the first person on that scene. A timely identity indeed, being-for-the-moment; placed in the pure presentness of time. But a perilous episode in the mania, this. As this first person now waits alone on his subject matter, as if its arrival is for him exclusively. And the image he sees is himself transfixed by his own priority, Super 8 itself becomes incidental to a scene occupied by him demonstrating the very principle of his appearance. The subject of his commission might well amount in the end to nothing but an unconvincing hypothesis, and this could be the end. For virtually there before him but beyond writing is a solitude detached even from the scene itself...

But if professionalism prevails then he turns abruptly from the apparition back to the actual, to the physics of appearance in the business of writing. Only a vigilant and extreme literalism can keep writing focussed on the scene of Super 8, occupied with its cultural claim. And it is in this literalism that one hears the *narratological specifications* of the scene, that enframe even the assertions of the technical and formal specifity of Super 8, asserting that they are but demonstrations of a primary narration; that is to say, that the medium of which Super 8 is an instance is not a technical or formal description of film (these are secondary descriptions, based on the axioms of a primary one), but a narratological formulation of film. This narratology does not pertain to the individual film text, which in this regard can only be formulated at a third register of assertion, an assertion of the relation of the first two registers (suggested above with the claim made for specifity of its genres). Individual films can be cited at any level for any assertion, however not as texts but in an illustrative function. The most common appearance of film titles in Super 8 debate is as illustration of the narratological specificity of Super 8.[12] The literal narration, that is the primary condition for identifying Super 8, is the itinerary of the writer's (here, raconteur's) anecdotes of the scene of those films being specified as Super 8 — again, not specified on techincal or formal terms, but as instrumental in the proof of the writer's assertion: his incarnation in the medium's "scenic route"[13] his necessity to the scene itself.

Being actually there, in the first person, and performing credibly the chronicle of his attachment to Super 8, the writer thus repeats himself at an archaic level of hype: the "gain" on his narration eventuates as a kind of picaresque itinerary. Like the picaro the writer is fully present to each episode (narrating his encounter), but there is no principle intrinsic to the anecdotal sequence to identify them in the scene, only in the writer's presence to himself, his performance as writer according to a self-reflexive credo. His legitimacy is an exploit driven by belief in himself (doubling the solitary prelude to writing as self-advertisement). For the picaro the problem is not how to *live* in the world (which is a moral challenge to a writer beginning with the prospect of being in error), but how to *succeed* (the practical challenge for a writer to seize the opportunity of proving himself)[14]. Success appears literally in the doubling and successive redoubling of presentness.

The success of individual films within the Super 8 scene, their participation in its cultural succession, occurs as their doubling of the specificity of Super 8: they are committed by the curatorial enterprise to serve as literal demonstrations of its specifications of the medium. Thus actors present themselves to the camera and audiences to the screen as the scenery of Super 8. A literalness of acting becomes visible, not as the awkwardness or affectations of amateurism, but as the index of professional commitment: gesture becomes, as much as costume or make-up, a dense substance glueing bodies into their decor, solidifying even the space around bodies into a proxemic substance. In this substance quotation,

parody, irony, impersonation are literal performances, carnal repetitions that additively adorn the body. The audience too is incarnate in this substance, as its gestures of response (not the naive expression of familiarity with what might be depicted) cement it in a plane of visibility repeating the presence of the screen to it (often it has been remarked, in the manner of a burlesque).

The medium of Super 8 may well be this substance, as it is instanced at different levels of specific assertion; yet as a generality it might elsewhere, in a less dense manifestation, be called simply "atmosphere".[15] The individuality of films does not survive in this atmosphere, as much as a writer might attempt to separate particularities of Super 8, the "genre of genres".

The medium of Super 8 may well be this substance, as it is instanced at different levels of specific assertion; yet as a generality it might elsewhere, in less dense manifestation, be called simply "atmosphere".[15] The individuality of films does not survive in this atmosphere, at least in any form other than memorial itemization of its titles. As much as a writer might attempt to separate particularities these will be conducted back, through the circuitry of auto-gain, into the demonstrative reappearance of Super 8, the "genre of genres". Even the efforts to delineate the tropical operations of individual films (often presented as textual fragments or even taxonomies of the viewer's impressions or filmmaker's intentions) appear as longhand transliterations of a diagrammatic function of the film within the rhetorical organization of "the Super 8 effect" (perhaps like the orator's gestures that rhetoricians such as Quintilian commended for study as subsidiary stagecraft).

For all the effort to relocate the items of the curatorial menu within an attendant critical project, the films persist beyond their ceremonial exhibition only as indexes of a passion constituting the identity of the writer on the scene; but a passion void of anxiety, suffering or doubt, and only registered in the expansive profile of an irrepressible energy.

To abstain from this passionate narration of one's attachment to the scene, from enactment of its curatorial principle, is to sacrifice one's professional integrity as well as to dispatch those films from one's passionate endorsement into a silence beyond writing, a kind of oblivion. This silence then becomes their medium, from which they may reappear in writing as untimely remembrance or anticipation — apparitions, perhaps, that reiterate the mortality of the writer's words. In their silence they no longer offer themselves to the assertion of the "scene", no longer instrumental to the determination of identity, but hover as unidentifiable "tableaux" oblivious of their audience.[16]

They will haunt the successes of any writing, as a "memento mori" in a still life reminds the scene that death is virtually there.

Ted Colless

Footnotes

1. F. Scott Fitzgerald, "The Rich Boy", in *Diamond as Big as the Ritz* Penguin 1982.
2. Stanley Cavell, *The World Viewed,* New York, 1971.
3. See Adrian Martin "My Life Goes to the Movies", in *On the Beach* No. 3/4 Summer/Autumn 1984.
4. Ted Colless, "Super 8: The Phenomenon Turned Eventful" *On the Beach,* No. 1 Autumn 1983.
5. Mark Titmarsh, "In the House of Super 8" *Art Network,* Winter 1985, P.41.
6. Intention is here often accounted for as a will presupposed by the artist's professionalism, his "bona fides".
7. Mark Titmarsh, op. cit. page 42. Parker Tyler's classification of the "genres" of the Underground Cinema (eg., "mythopoetic", "structural") are projected onto Super 8 narrative forms with some idiosyncratic additions, eg., "sublime fragment", "dollfilm". A regress threatens this strategy, if not its terminology, in that Tyler's own terms are repetitions of aesthetic and psychologistic formulae applied to an instance of cinema in an effort to designate its own uniqueness.
8. Adrian Martin emphatically identifies the 70s generation of American auters (de Palma, Spielberg, Lucas, Carpenter...) as confederates of Super 8 practitioners. Both share the enthusiasm of the film buff, and the imagination for inventions upon the generic formulae of "classical" American cinema; the gap between them is due to the difference in film gauge (and presumably respective economies of scale), but is bridged by recognition of the Super 8 artist's good faith and intent ("aspiring professionalism"). See Martin, op. cit. page 50.
9. Timarsh, op. cit. p.43.
10. Ibid, p. 42.
11. See Martin op. cit., Andrew Preston, "In and Out of Super 8", *On the Beach* No. 7/8, Summer/Autumn 1985.
12. It is important to note that other cultural formulae of film, such as "independent film" might assemble their assertions in different arrangements.
13. See Adrian Martin, "Scenes", *Art & Text,* No. 6, Winter '82.
14. An opportunist, the picaro proves his identity by improving his lot, through roguery, tricking his way by brashness or impersonation into the company of his masters: his story is like an unmoralized Rake's Progress. The story so far of Super 8 likewise carries the tempor of youth: the vision, the energy of the Super 8 scene are anthropomorphically indexed to a narrating voice that typifies a vitality of healthy or decadently flaming youth. (The "dramatis personae" of the scene
15. "The rich physiological depth which creates in the theatre, as in ceremony (where it is everything), what professionals call atmosphere". Alain, from *Vingts Lecons sur les Beaux-arts,* quoted in Mikel Dufrenne, *The Phenomenology of Aesthetic Experience,* Northwestern University Press, Evanston, 1973. Note also, "The Strategy of mirrors is to escalate the crisis of representation and subjectivity, to give the object its own narcissistic double, to isolate in it all that determines its meaning and to transform its insulating aura into a counter atmosphere of free conductivity". Mark Titmarsh, "The Laboratory of Practical Images", in *The Life of Energies* catalogue, Artspace Sydney, 7-24 Sept. '83. (Titmarsh is reprising an epigraph from Nicola Tesla, "under certain conditions the atmosphere which is normally a high insulator assumes conducting properties and so becomes capable of conveying any amount of energy".)
16. The tableau is not declamatory but mute and suspended in stillness, or in an instaneity and singular unity of expressive movement that does not gesture to anterior or consequent incident (such as the "tableau vivant", dramatically as well as formally hermetic). Denis Diderot, writing on the theatre, recommended playwrights cease producing "coups de theatre" (mannered elaborations of plot or baroque-like turns and revelations) for the pictorial drama of the "tableau" (seemingly accidental groupings of figures that in fact manifest a pictorial, causal necessity). Diderot's definition of the "tableau" is not invoked as an exhaustive rule here; it is only cited for comparison. The distinction between a "scenic" itinerary of narrative identity and the one provided by the "tableau" is put precisely by Michael Fried. He quotes Diderot: "Our soul is a moving tableau which we depict unceasingly; we spend much time trying to render it faithfully, but it exists as a whole and all at once. The mind does not proceed one step at a time as does expression." Fried then concludes, himself: "...Diderot found in the fully realized tableau an external "objective" equivalent for his own sense of himself as an integral yet continuously changing being, and...his insistence that the art of painting satisfy the exigent requirements of unity and instantaneousness may in part be understood as an insistence that it generate objects capable of measuring up to that equivalence — of confronting him on equal terms — and thereby confirming that sense of self..." Michael Fried, *Absorption and Theatricality,* University of California Press, 1980, page 91. (See Chapter 2, "Toward a Supreme Fiction", in general.)

Song of Ceylon. 1985
Laleen Jayamanne

Manless. 1981
Maria Kozic

Imitation of Life. 1984
Mark Titmarsh

Geoff Weary
Young Guy, Young Gal
1984/85

CONTEMPORARY RECORDINGS AND READINGS

SOUND ALIBIS

With a different feeling since you've been gone.

If indeed it is pluralism which informs this collection and presentation of sound works/objects, let it bear no stigma.

Beyond a rock and a hard place.

Imagine. Imagine this glare...from a spotlight... of critical debate... It illuminates certain spectres of art practice, from the necessary to the academic. It outshines with a monotonous but compelling buzz. Imagine. Imagine the whiplash inducing pace at which this beam darts from subject to object. Imagine. Imagine the furious delirium of the pupils as they constrict and dilate when the extreme intensities of light are exchanged. Imagine. Imagine... further, beyond the spectres and glare...amidst the shadows...A salient minority. Are you imagining... Or just pretending?

You don't need to call it a spade if the term shocks you.

Some recent examinations of the 'state of sound art' in Australia have attempted to investigate several informed notions that account for the disparity of interests — and claims mind you — within the practice. However, it becomes apparent that attempts to locate these in relation to anachronistic notions of an avant-garde, proliferate unnecessary anxieties over relativism. Not of knowledge, but of meaning.

Ah the questions...And the answers!

Motives and function; duty and strategy; reflect or initiate; dialogue or monologue; culture or subculture; seduce or submersion. There are no more boundaries. Yet there lingers a concern for positions which, ostensibly, are established at some point 'beyond'. This concern is attached, principally, to the artist. While an audience can be misled by ephemeral claims and impregnable theories, the facts can go, truly, uninvited.

We don't need another hero.

Now beyond peril, the Academy is impassive. Autonomic surrogates — smart sets; boys' clubs; pause cultists; bedroom mazurkas — provide a hasty array of excuses for commentators and practitioners alike, to propagate their own dissatisfaction with the celestial vanguard; a suspended animation. Consequently, any measures taken in response, as a result, or otherwise, will appear as, not so much an autopsy, but an autoplasty.

Extrapolations of the magnetic kind.

Simply, this presentation attempts to reflect some local sparks from the 'short circuit' in a global village of sound art. A village alienated, and often self serving. A brief expose such as this can't possibly attest to any major review of the practice. Likewise, the full realms of our senses in relation to sound exhibition are rarely totally realised. It is widely felt, with often disparaging persistence, that public presentations of sound art hinder rather than harness the profile of the medium. The conditions under which works are heard by an audience are generally incompatible with the needs of the composer/performer. The 'ideal' environment is that in which the work is conceived. However, it is envisaged that works presented here will in some way address this problem and apply themselves to this cloistered and superficially inhospitable arena. The suggested plurality, of both procedure and profile will render some authenticity to these claims. If there is no (common) method, ambiguities abound and bipolarities (employed on the defensive) become mere apparitions.

While the means of production and distribution are as incommensurable as the leit motifs, the practice seems fueled by at least one common factor: passion. Let's not be ashamed of this word.

Because of either choice or circumstances, several of the artists who are submitting work are not represented in the statements below. A general profile of these would provide an equal impression of disparity to that evidenced by the statements supplied. From the dextrous and seductive 'phonemes in flux' of — SW SW THRGHT, RIK RUE, MEL & KRISTINE (Sydney) and CHRIS MANN (Melbourne); to the sophisticated Fairlight CMI compositions by ROBERT ZURYNSKI, RAY MARCELLINO and RICHARD VELLA, confounding notions of authenticity and 'hyper-reality'. As well as the collaboration with SARAH HOPKINS employing telegraph wires, cello and voice, ALLAN LAMB'S solo work utilising just telegraph wires and wind, will hopefully be featured. The work of SHANE FAHEY (Sydney) will no doubt be informed by his fulltime involvement with acoustic research, and perhaps some localised and immediate, if not disquieting results will manifest. Other artists likely to present work include; (from Sydney) — CATHY VOGAN, DAMIEN CASTALDI, DEREK KRECKLER and (from Melbourne) SOCIOCUSIS; employing combinations of audio-visual, percussive and performance elements.

EMMANUEL GASPARINATOS 1985

OCTOBER 27

ACOUSTIC NEUROMA

With the intention of "exercising some abstract ideas concerning the perception of information and imagination", this group formed 4 years ago. Currently it has 3 members whose activities in music centre around the treatment of collected sounds via the process of repetition. Their work in Sydney has been presented in both 'live' performance — The Departure Lounge (1984), and a live to air radio broadcast on Contemporary Editions — 2MBS FM (1984).

The Tape Loop.

"The continuous repetition of a sound, achieved here with Tape Loops, is not unlike the mind's own repetitive functions. As we "experience" through our senses, moments are delayed by the mind so that we can perceive more detail and understanding of the events we are experiencing. When this occurs with speech or an unfamiliar sound, the mind searches for any possible ambiguities. However, the syndetic suggested by the listener and the source become fused together so what reaches the self is transformed from its original state. The nature and depth of this transformation is dependant on the bias of the individual's perception and their distinction between what was real and what is imagined." — Acoustic Neuroma.

ERNIE ALTHOFF

A Melbourne composer/performer who has been actively working in the New and Experimental Music field since 1978. One of the 'stalwarts' of the Clifton Hill Community Music Centre (one concert every season), he has also performed at Community Arts Centres, Festivals, the Music and Technology Conference (1981), Art Galleries, Tertiary institutes, as well as extensive representation on radio, including interviews and live to air performances. He has no academic training, but learnt much from setting up musical situations with other composers. He prefers to deal with timbre, texture, and context, using a variety of home-made instruments (mostly percussion), small time electronics, voice, an array of cheap theatrical props and bits, and a warm rapport with the audience. He finds concerts in spacious lounge rooms ideal for his work, and organises them frequently. In fact, the important link with the audience makes most of his work 'live' and hard to put on record or cassette with the visuals excluded. He has, however, presented work for radio specifically of this nature and has released a cassette titled "The Way I See It".

WARREN BURT

Moved to Australia 1975. Major works include *Aardvarks IV:* (1972-75) for 4 channel tape, *Aardvarks VII: Le Grand Ni* (1978-79) for live electronics and sculptures, *Aardvarks IX* (1982-in progress) 3½ hour work for computer and synthesizer on 2 channel tape, *Nighthawk* (1973-76) 3½ hour media opera for live speaking voice. 4 channel tape, slides, & video, *Moods* (1979-80) for color videotape and stereo sound, and *Der Yiddisher Cowboy* (1979) 2 hour super 8 film.

"It seems like a term invented by a marketing manager. "Sound-art." Really. Still, I guess another word is needed because the world of art hasn't caught up to the 40 year old ideas of Cage and Varese, yet. So, linguistically sloppy though it is, we're stuck with the horrible term: sound-art. Hey, wouldn't it be too much if someday people cared enough about their language that they didn't have to use all those obfuscatory terms, and could be liberated enough to expand their definitions to the point where we could just call a spade: music?"

DYNABYTES

A recording group based in Sydney consisting of 3 women — VINETA LAGZDINA, JADE CATTZ and JILL SCOTT. Producing sound for visual components as well as compositions in themselves — atmosphere, environment, dreams and myth.

ANDREW FROST

"Audio Art is in a crisis of identification and method. To establish oneself outside the 'Top 40' culture is very important, but what happens when the 'Top 40' starts to include within its own parameters the very things that marked Audio Art apart; unconventional sound sources, drum machines and tapes?"

NOVEMBER 3

IAN HARTLEY

A Sydney composer/performer, considered to be a local 'pioneer' of tape constructions and soundscapes. His work has been compared to that of William S Burroughs, often dismissingly. However, a distinct departure has been made from 'mechanical' similarities into the realms of the 'technological'. He is currently working on a performance piece employing audio, video and set design, the theme being — "the universally understandable non-racial memories of the mass-media, and a nostalgia for a future that never was".

SARAH HOPKINS

Composer/performer and community artist based in Darwin, with a background in classical and contemporary cello performance. Subsequent to completion of training in Europe and Britain on an International Fellowship from the Music Board of the Australia Council, her work has developed to include a wide array of original forms which are presented in many differing contexts. Major ongoing projects include designing, building, flying, conducting workshops and documenting "Sound

Kites"; composing, directing and performing solo and ensemble "Whirliworks"; plus continuing solo and collaborative work on the "Soundworks" project — a series of cassette recordings containing works for cello, didjeridu, psaltery, flagong, synthesiser, whirlies and voices, as well as one collaboration with Allan Lamb titled "Sky Song" (1985), for telegraph wires, cello and voice. This work should be featured in the presentation.

MASKING TAPES

An independent network of "amateur recordists' based in Sydney whose musical inabilities have not prevented them from exploring the possibilities of tape/sound construction. Essentially an outlet for numerous 'units' to record and distribute their own cassettes, gauging attitudes and reactions from others with similar interests, they respond and redevelop accordingly. Informed, primarily, by Popular culture, they confound and expose that same culture's mundanities and foibles, maintaining an ironic, if not disquieting sense of audio dexterity.

MATTHEW McGRATH

The Spoken Word: Is the most common method of communication between human beings. The air is full of words whenever these mammals congregate. Used as serious debate or in war, the spoken word can cut through the flesh or cast itself indellibly in the psyche. In casual conversation the ground is littered with the corpses of spoken words. Regardless of the context, the beauty of the spoken word is its transience. The art of storytelling saw the supremacy of the spoken word usurped by the written word in the infancy of human civilisation. The leader's cap has been worn by many since then. Oblivious to this, the spoken word has survived as a storyteller. The campfire, the theatre, radio and even TV has seen to that. We live now in a glut of words, spoken, written, a bottleneck of information. What has become crucial of course is the context. A loud, inept, drunken speech in a quiet restaurant has a unique beauty. In this sea of words, a new current flows, the unspoken nonword lives like a parasite from the changing contexts of the spoken word: We feed.

> Speak, and your words are immortal/giving the notion of ART some prestige/or they are instantly forgotten/left to fade and rot to dust/and gather on window sills and behind doors/No news digests/glut of information/side steps and baulk/losing chips and sharp corners/in this passage through words/No excuse/No desertion/pushing upwards into Hell/swing low sweet Commodore/plumbing putrid depths unlit by heaven."

MESH

A 3 piece group of 'audio collagists' based in Sydney. Experimentation and improvisation with found sounds as well as instrumentation, producing work that is variously characterised by harsh industrial soundscapes, voice manipulations, percussive and primitive rhythmic structures or electronics. Since their inception in 1980, Mesh have produced and released several independent cassettes and a soundtrack for their video "Foreign Ritual".

PIOTR OLSZANSKI

"Since 1975 I have been working on the knowledge about visual and aural functions and structures; realising compositions with electronic/natural instruments, text, and installations with drawings/-paintings.
Visual and aural are feeding themselves in ongoing symbiosis and meet on a higher level of abstraction. There is a logic of analogy between sounds, colours and forms in a methodology sustaining alchemical principles of appearance.
Transcending the dualism of phenomena (sound/music and visual) is my modest contribution to future states of being which will be characterised by the evolution of ultrasensory perception; software technologies and parapsychology."

GLENN STACE

Technologically manufactured sound
influences listening/speaking
action/non-action
environment/process/product

Experience collated, montaged, on tape:
alienating/attractive-
a system to submit top
calculated inhibition-
consumable.

An alpha state is desired
and tested,
Brain print,
standardization,
cyclic/pulse/flicker
catalogues,
environment.

Model: a conflict of noise values.

Calling all coronaries.
This information need cause no anxiety.
Sixty toothbrushes or twelve tins
of cockroach spray could be found
in a bag from a pile in her room.
No mice in my air-con passing through the air.
Hazardous environments,
makin me feel like I'm a jelly.
How planned can your laundry be?
He jumped out the window,
not knowing it was a drill.
This information need cause no anxiety.

Peter Thorley played didgeridoo.
I enterpreted the rhythmic drone
to a wave notation-
An oscillascope later makes its own.
Combined in a computor drawn graphic score
the image is returned to noise medium as
the dot matrix prints-out the visual.
Sound/image dialogue.
Claudia Jenkins and Michaela Lucas
improvised junk percussion rhythms
based on automatic graphic "primal drones".
Consumable;
by the artifice of the mass...(t.v.)
by the artifice of the elite...(art gallery)
"Music to watch television by".

TOO POETRY: POETRY TOO

A SPACE FORM FOR JEAN PUAL

Inside the jury room the trial is in a state of crisis, with days of deliberation — from time to time from time. The ghost girl is in love but shyness makes my face go red. It is almost time to CHEAT. As bent ballots all over the crooked world are handling in results. And in fact people were almost cracking up. The trees have sprinkled their flowers across the passage by the road so we tread softly. In fact people were almost cracking up. So we tread softly. Several were weeping, one was found crying and the tiny camelias outside kept flowering. So we tread softly. And flying in the sky, a puss cat sang loudly nursery rhyme in Aboriginee. And we tread softly. And we took sedatives and were coaxed back inside. And the tears stain the letters of apology where we trod softly. And we good good ordered people are in process. And good people hate and untie conspiracy and are general. The mood is now of trepidation, and we go softly, and we speak softly so no one overhears. For is the sun too hot...for we shall turn it down and crawl along the dewy grass pretending we are geese. DEFENCE _____ The atmosphere of contraversy will make you dance. Resolve is the dissolve of self and thought and passion. These good hollow minds of yours will wallow in dilemma. And do not throw the stone too far, the house is made of glass! And a world is made of war and the other worlds are made on newsprint, some people are black and white and, and women use their feet to think, and men, men are big zeros. And if men are big zeros is there any chance? _____ inside the jury room the trial is in a crisis _____ after verdicts taken is there any wonder; for the offering of comfort and the sending out of letters; is there any chance that holds this justice in disdain? For pleas for clemency fall in cold days on waxed filled ears. There is absolute in judgement, for this is concrete but not as malleable or perfect.....With the small child's eye growing longer, peering from the window, to your silvered mirror which will nurse him, you murmur, "inner outer inter — space going along infinite past the endless chatter of brightly churning stars, you gigant your ideas and explode in laughter and the loving "child is set staring at a blue and purple night" You are a trillion million gallons of purple stuff, I am gaseous and vapour and nothing. Such is life. For none of us have had the idea of what we are, of real importance of time or life. But we dwell on in our minds. So see concrete, for each hand has two sides, and each coin and each face has two sides. Two sides from start to finish turning black on white.

RUARK LEWIS

NOVEMBER 10

CHRISTOPHER KELEN

Poetry, or I should say poetic language is important to me because of its great efficacy as a vehicle for new ideas and new ways of seeing the world. It is not only modernism that has provided this vehicle — it is in the very nature of metaphorical language to provide new frameworks of perception, to build new links between objects and ideas, ultimately to transform reality. In a world as dangerous and unfair as ours the only hope for humanity lies in radically transforming the world into a better place. It is the possibility of transforming reality which of course attracts people to politics. But while the world of politics is regarded almost universally, and especially by youth, as ethically discredited — poetry is seen as ineffectual enough an activity to remain politically pure. This is a serious problem for anyone interested in writing poetry — great things to talk about but not much of an audience. At the moment in Australia, poetry is produced and consumed by a tiny elite who accurately regard it as their virtual exclusive property.

In the schools people are taught that poetry is something delicate, apart from reality, obsessively obscure and inaccessible. Naturally by this process people learn to hate various forms of writing, poetry amongst them. And this process has been happening for generations — perhaps continuously since the advent of universal schooling/literacy in the English speaking world. Almost the only people who survive schooling with any love for poetry are teachers, academics and people who write poetry. If the size of current poetry audiences for books and readings are anything to judge from, then many people in these categories remain unconvinced.

One reason why people have such negative attitudes to certain types of writing and especially poetry, is precisely because of the way these are split off into categories apart from forms of writing to which most people can relate. Another is that apart from a small elite who are critically trained or highly motivated, people only relate passively to writing. There are not many people doing it for audiences. Writing needs to promoted in forms of discourse to which everyone has access both as readers and writers. Why else have universal literacy. And if poetic language is important then it is visual that we encourage more people to read it and write it. It is especially vital that we separate it from the academies, from critical training and from the exclusive and culturally biased notions of excellence that these promote. As long as poetry remains there ordinary people will never get near it.

GIG RYAN

HIS NEW VOICE

The phone, a noisy little codger,
so we shot ours
he says
its remnants like a blasted tracking station
You finally fathomed up the courage
Home equals fights
that rope you in, protecting and causing it
looking True Love in the ash-tray
Wordlessly, his dead hand down the stairs
I honour and cherish

Fairy dawn
date of his kiss
The lark mixes with the main road
brown wavering blind
It's not the bird I need
Get lucky
His beautiful white coffin bed
Sink beneath your mouth's veil
Dawn scrapes, turning in my brain a sheet of awe
You're a myth, you're mine

ADAM AITKEN

I am eleven years old, day-dreaming, our class settling after a typical school camp in the bush. We are doing English and quite unexpectedly I am singled out: to be a poet suits their image of me as the inscrutable new arrival who is neither anglo, nor wog, but a bit of both. The teacher's reading of Henry Lawson is incomprehensible to me, but my first poem (about a sea-eagle and the advantages of living in trees) 'places' me, the approval a sign that I *have* arrived.

No more school camps or inspirational moments away from the institution; I learn to play rugby and cricket, and model aeroplane building teaches me 'craft'.

Two years ago I went to live with relatives in Bangkok. I had almost forgotten my strangeness. On their time and food I wrote half the poems that make up my book, *Letter To Marco Polo*. Since our American age has quickly bombed and bought out most of what people used to call The Orient, or Nature, my poems allude to faint echoes of the Other (mostly in ruins or diseased) while everything else adjusts to the benefits of modernisation, eg. sunglasses, speed of travel, drugs. Marco Polo, after years of absense, came back more Mongolian than Italian. Now anyone can look exotic after just a few weeks in Bali, a conspicuous figure of fast consumption. Similarly the Vietnam War inspires a slick refrain for a disco hit. Some poetry resists this process, sometimes without having to build its nest in trees.

HEREWARD FENTON

The urge towards living expression meets with the reality of its denial, an incontestable denial, but is it an incontestable reality?

To put it another way: our psycho-social reality is at any time only one aspect of our total reality field. Fantasy can project subjective awareness beyond the limitations of our actual relationship with the outer world, leading us to a possible resolution in a hoped for world. Yet so often it turns out that the fruit of our fantasy — the emergence of a new and liberating world-view — becomes a dangerous threat to the equilibrium of the existing order, and to the mass of humanity for whom that equilibrium is the only source of security. The ceaseless urge towards life and liberty is played out on a grand, global stage as religion, warfare and revolution, and amid such strife the fantastic, outrageous and uncontrollable wanderings of the fantasy life of our children would seem to threaten the integrity of our already precarious existence. The fantasy life must be vigorously repressed — that is to say, all the outward signs must be erased, and the associated behaviour punished, for that is all that we, as parents, educators, or authorities, are able to do to our children. Once again the outer relationship can be dispensed with, the energy directed deeper and deeper into our fantasy world, which becomes the Unconscious, yet the fact of the outer (conscious) world cannot be abolished; within that frame of reference one is still inextricably involved with the social/cosmic play of events and processes. The consequences of the inner activity continually impinge upon the outer world, which, in turn, continually modifies that activity. There is an overall dynamic in which these processes are seen to be related.

All fantasy is essentially and ultimately creative, it derives from the well-springs of life, and gives meaning and direction to the created, evolving world around us. Creativity is something we are all involved in, insofar as we engage in fantasy of any kind. I don't believe there is a single human being on this planet who has no fantasy life, thus I must conclude that we are all creative beings.

A REVELATION!

How, then, do we explain the subjective experience of denial and frustration which though it seems absolute and incontestable, actually leads to a very complex creative expression (ie, culture & civilisation)? Finally we see that nothing in nature is arrested, rather, things are redirected and transformed.

The revelation consists in realizing this.

PAMELA BROWN

THE AVALON NOTES

The woman walks across the park. She crosses the bridge over the storm water drain and begins to climb the wooden steps up the sandhill.

There are two headlands. Today the sea is dramatic. The sand is salmon pink and rough, not fine. Only two other people — an old couple walk along the beach.

The woman is trying to realize why she has come here.

A dog runs to the surf and sits in the shallow water on the edge. Three boys in white shirts and red shorts run with a purpose, down the hill and along the beach. Moments later they are followed by two girls in grey jumpers and red skirts. They run along the beach. They look formal.

The woman walks to the rocks at the foot of the northern headland. No one swims. Late afternoon. A windsurfer with a pink and white sail cuts through the choppy sea. The surfer plunges into the sea near the rocks. Then he rights his craft and heads back across the bay. All this is like a painting. The woman is outside it.

When she arrives back at the house her legs are shaky. She decides to walk every morning and evening to become stronger. She pours a glass of wine and wants to sleep.

NOVEMBER 17

LUKE DAVIES

"...and so the second man says, 'Poetry sucks. Sucks what?' And the lady says, 'No, the Australian! — the German just jumped out with my knapsack...' "

Poetry sucks the world it describes around its own chart-like being (a being at once 1/the world's most ineffable, abstract thing and 2/as definite — as a beachball on a concrete block) in a blaze of colour and flame and mathematics. Indeed it is a holy mathematics. It arrives, it's there, it's all around us, as if that's important; it burns across the sky: far more like a jet's pearly vapour or an advertising streamer ("SONNET STRENGTH: FOR SAFER TYRES") than the Coming into focus of the Seven Headed Antelope with the Garnet Eyes.

Poetry is the purest of the arts, emerging triumphantly glad (with strength of reduction) through the messy haze of languages and words. Poetry is words stripped of everyday linear usages. It is multilinear and multi-cellular, in a land (like sex) (like love) where goodness shoots away in all directions without the moral implications. If a novel is biology then poetry is quantum phisics. We live on beer and love and all-night news. Poetry doesn't even stop during a blackout. Amongst other things, it is about the aboutness of things. The poet is like a research scientist, keeping graphs of the emotional, the topical, the personal, the external. Recordable events.

I am twenty three years old and my hobbies include archery, writing pop songs for relaxation, and swimming. I also like rhyme, alliteration, sonnets and other traditional "forms". I like the feeling of reworking things at the front of a spear going *fast*. But the same goes for slowness. Try it — you know your soaking in it.

ANNA MUNSTER

and here is a performance piece

once upon a time there was a little girl and a snake and then behind the tree came a snake and another and another and another. And then there came a little boy and two more boys came. And then there came a big roof and the little boy got it in his eye, and the little boy got it on his teeth and then the little boy got it on his ankle. And then there came a baby, it was a small baby, it was a baby calf. And then there came two straws. There was one in a drink and one in another drink. And then somebody drank one of the drinks and then somebody drank a shirt...and a dress. And then there came a horse, a big fat horse and then there came a horse, a big fat horse and then there came a table and chairs and chairs and chairs and then there came some dough on it, and then a cupboard.

and here's a biography

well, yes, i like mixing words, we mix well together. words and i, have done for years. yes, a good mixer, words. this little gem, here, the tender age of 4.5 years. oh fancy that.

the biography. oh as if you could interview yourself.

S.K. KELEN

MEANS OF PRODUCTION

Like a walking footnote to amuse or
a laugh going backwards up the arms
silly ideas slip into the mud aided
by a well timed combination of kicks
& punches. We invent the fruit salad
quiche only to eat it. Dammit, writing
another standard letter — this creating
records of records — as fruitless as it
seems, keeps the world working. But I have
drifted with my gaze to the glare of an
afternoon hotel & children drinking
in the sun, after school.

KOKI MARKET

Koki market on the beach
next to the village on stilts
over the water. Where you can
buy fruit and vegetables at native prices.
Red stains of chewed betel nut spat
everywhere on the ground. Pedlars sit
behind their goods all laid out
on small grass mats. Gossiping
and arguing in Pidjin and Motu.
Fifty Papuan soldiers march past
to the joy and pride of a group of
native transvestites. Naked children
play while a red-brown man with no legs,
held up by crutches, looks sadly over a
universe of waves to heaven. A youth with
Afro hair and a shirt with a picture of Che
screams revolution at the seagulls
but the sounds of living drown him.

I buy a coconut from a woman
with a tatooed face a thousand years old.
Smells of cooking and tobacco and
rotting fruit pervade the air.
Pure sky touches the horizon of
the jade desert.

Old women with deflated breasts wade
into the sea naked, cast their
fishing lines. Out on the reef
the wing of a Japanese transport plane
stands like a broken soldier.

DAVID LUCAS

SPARROW'NECK

When I was young I...I... broke the neck of a little sparrow. Now don't look at me like that. It was already dead. And it only happened in my head. I was walking and talking to myself as I sometimes do. So therapeutic in a pathetic sort of way I just walked and walked. I was watching this moon sliding under my heart. It's pathetic lovers' art. But...ah...um...Youth is like this. It comes. It goes. You don't suppose you have anything to do with it really in a special sort of way except that you happen...you happen...you happen to be there. Now the things that happen to you in this time is nothing I can tell you about. I...I barely remember except...well...this little sparrow. An...uh... snap I broke its neck. It only happened in my head. I told you but it snapped. Snap. And this sound... this "snap" was perhaps the most encouraging thing I'd heard for a very very long long long while and I suppose it's one reason why I remember it so clearly. Now...wh...where...it was in...it was in...it was...oh I say...I've completely forgotten where it was. It's a sound. I...I do remember the sound. Oh...oh anyway...I suppose I'm stuck on that one. I...I do remember...was...was...w...it is a long time ago. It was on an island I think. The island ...oo...it had trees and there was water and rocks...many rocks...and I was sitting on a rock I suppose or was it just a photograph I saw of someone sitting on a rock. Uuh...oh honestly...oh I can't remember...uuh...uhh...uuh...oh...I... I...I...I think I wrote a letter. I wrote a letter. I wrote a letter! That's right...and it wasn't a photograph at all. It was the letter. I'm...I'm...who... who was it to? I...I don't remember I suppose. What...I'd...I...I...I used to worry each...I used to worry so much. I was young and even then I was thinking oh I'm old. Now I'm old. I know what it's like to be old. Don't...you're young. You're not old. You're young. You're young. It's simple. It's reversable and it's old. It's old, old very old. There's so many years. So many days. And the days were little years. Very little years. And they go one two three four five six...one after...the other.

HILARY BOSCOTT

THE CONVERSANTS ANAMNESIS AN EXTRACT

TO VOICE, CAN PROVIDE INFORMATION OF THE BODY CONVEYING IT AS A PASSAGE OF LIGHT THROUGH SPACE TO CONVERGE ON A POINT OF EQUILIBRIUM.
THE SILENCE OF RECOLLECTION.
LETS MAKE TRACKS FROM THE RECOLLECTION.
THESE ARE SHOCK WAVES AS IF FROM A SOURCE.
THE CONTAINING FRAME REGISTERS THE GROWTH FROM ABSTRACT TO REAL AS WOULD AN ORACLE.
THIS INTERIOR DOES HAVE THE SIMILARITY OF APPEARANCE, IT IS INDESPUTABLE AS A RECOLLECTION.
THE BROADCAST IS ALSO A RECOLLECTION IN THE MUSEUM AS THE ORATOR EXPLAINED THE SOURCE.
IT IS THE SEQUENCE OF RECOLLECTION WHICH IS MOST ESSENTIAL TO THE CONVERSANTS ANAMNESIS.

AMANDA STEWART

I like quoting, montage and reducing things to their bare contradictions.
I work with repetition, interruption, truncation, juxtaposition, hysteria, laughter...and myth.
I also like to work with tape and move towards sound poetry.

In the recent past, poetry, the dinosaur that dies in textbooks, has been 'born again' in theatre, music, radio, video and on the streets. 'Sound' and 'Performance' poetry have re-emerged. There is a self-conscious reclaiming of poetry's oral tradition. It is urban post-industrial. It carries on techniques from Stein, the Dadaists and the Russian futurists who spoke the tyranny of function and product when there was a first talk of 'world war'. But the Italian futurists used similar techniques to sanctify speed and machines as icons of such war. Then, as now, poetry, money and steel are multi-purpose. Sound and performance poetry are already used to sell Bex and the Price is Right.

Thank the Seventies for an Australian revival and here is a 'new' moment. It is dangerous still. Newness shines from the north. Innovation in structure comes from a need. If innovation's need becomes newness it becomes commerce. It will seal off its own body and consume itself for a public eye. It will put Australia on the map, in the marketplace. It will die for its cause. And if Australia's Australia is Australian then that's what will remain lacking, until in time...it never was.

NOVEMBER 24

Poetry? "One knows not —
One desires —
which is the sum."

Jack Kerouac
trans. Ginsberg.

SUE RYAN

PASSION

We meet,
poets of the dark we walk into the light,
we drink red wine
shared thoughts sculpt the floating world
feelings meld stars.
Cheers! to the Milky Way and and all real fantasy,
we drink stardust and stare into space
through the depths as the hours disappear
no sense of time, poetry a twentyfourhour day
timeless sense.
We drink wine and cry fire,
eyes tremble wide
overtired
throats raw and hoarse,
the listening answered at last with an echo,
word tears.
Fever flush, we drink wine and whisper blood
and sweat to break free,
escape from the prison of shadows
shake the bars apart,
shake our heads in understanding at the confusion,
the confusion of understanding.
We drink, a strong draught dry and sometimes bitter,
we are insomniac rhythm,
beyond exhaustion,
we dream awake.

BILL FEWER

"DECISIONS DECISIONS"

grabbing the pen
as you would an erect member
you scrawl the first memo
confusion dictates

a kettle two rooms away
a door closing on a conversation
muffling whatever words
they would choose to say

a floorboard complaining
under someone else's foot
whoever he or she is
walking talking out there

these do not concern you!
it is the pen, the snow-bound page
& the images you intend to implant
these are your obsessions!

these
& the reliable orgasm
& the unpredictable cadence
of your next fart

SHANE DOHENY

WINTER'S DAY

The day began bleakly, muddy down the plain to where the river forked,
And dark brown streams turbulent with winter raced away from source.
We booted up like Cavaliers, pressed together under a great umbrella and stepped into the fray.
Odd picnic to recall, so chill and damp, still drew us
From a pleasant fireside, from talk of summer to brave the bluster and the mud,
To breathe deeply of an air cold and without scent, the anaesthesia of the pre-snow days when every creature seems to steel itself against the worst.
We found nonetheless, and peculiar, inspiration, in nature, in her culling mood
Not admiration, for power, the killing done thoughtlessly and planned,
But solemn understanding of the stubbornness which says, "persist". Perhaps.
That grey day at the parting point of streams where all our world, so recent Spring impressed, and warm, was iced,
We incised, moodily yet calm, into the bitter mysteries of changes, the crooked cycle of the seasons, the deceit.
And found us temporarily, but happily beyond its harms.

SEPTEMBER

Lately,
For the moon like prayer,
And dogs through the fugitive air
Scolding, I seek you out there,
Freeing, after some lovliness, despair
Along the east-west street September,
Month for gospel lately,
For the wounds like prayer
Kneel me down there.

Lately, while the tramcars catch me,
Instruct me in who only could have known me
Lastly, before the city said forever,
Always, when the nightcars come so swishing
Please me, standing by the highway.

EVELYN TSITAS.

I have read my poetry in the most inopportune of places. In a room off the city square in Melbourne, for instance, with an audience of eight people. I think that was for a gala Moomba Literary Event. The same event, two days later, but in an amphitheatre with 500 people and a tape recorder that failed at the sound cues.
Then there was a reading at a trendy art gallery cum cafe, where the cappucino machine made more noise than I did.
But by far the most difficult was reading in the Fitzroy Gardens, along 'The Poets Walkway' one Easter Sunday. The poets had to stand on little raised platforms down a path, and read poetry.
Trying to capture a transient audience with poetry while 20 other poets are trying to do the same thing was a demoralising experience. I lost my voice and for several months any enthusiasm about poetry as a performance art.
But it is back, as something wonderful happens when a poet reads and people listen. It becomes a situation where the audience does not have poetry done to them, but where they become part of the doing.

IRENE WETTENHALL

BOOK OF TIME —
after the sculpture by John Gould

The idee fixe
is sculptured in steel
the idea cast in metal
with pink interiors
reminiscent of the flesh

In the gallery
boxes are opened and closed
revealing windows
onto sand blown in
from a distant desert
the warrior's body
bleaching in the sun

Now gradually the elements break down
wood, glass, steel, paint, sand
the drama in steel
which is the story
of people whose death
was prefigured in the womb

As the flower and the body
and the body
so a culture
will one day die

Le roman de temps
time captured
in a minutia of change

ENIGMA OF THE HOUR

Words move softly
Through the tired vessel
Of thought like silk worms
Breeding at dusk:

You spin them out
To transpose the moment
Into some darker key,
Hinting at subtler tones
— dune melancholy
And the minute ironies
Of self-abasement
And congratulation.

Seduced by metaphor
You lose out all the way:
The poet sentenced to the impossible
Composing his own scenario
On black infested nights;
Modulating the random factor,
The enigma of the hour:

I don't want the literal
Myself confirmed in print
— sweet anarchy of the midnight hour
Draw me down over those fatal cliffs
To a fur-wet sleep dowsed in sex and death,
Sunk in my labyrinth, the red-blood cave,
I'm waiting for the dawn as a resurrection
— and a sign.

DECEMBER 1

ANTHONY WADE

There are many good Australian contemporary poets and it naturally follows that a vast amount of quality poetry germinates from the soil and bears its fruits on many an Australian poetry magazine or publication; however, this same growth has not been accompanied by an emergence of poetry as a performance art. In fact, with my short association with the 'poetry industry' I have found that there is a lack of poetry readings and competent poetry readers. Often poets don't do their work justice by reading their poetry because either they lack the presentational skills or their poetry does not suit the art form of performance.

When we hear a poem that is read we loose one of the two senses of poetry; we are blinded for we cannot see the alliteration, the form, the structure, texture or the symbolism. All these have to be conveyed to us by the reader. We cannot even run that uncomprehendable poet wank past our eyes again. Poetry as a performance art doesn't have to be a formalised, theatrical production, rather it should be subtle and informal with tones and inflexions, in the voice that communicate to the 'blind' audience what they would normally have in print form in front of them. This art of subtlety requires personality, rapport with audience and an understanding of the text with degrees of theatrical elements. This demands a natural ability for communicable talents that you develop over the years. The poems also must suit being performed.

In a live poetry reading we only get the one chance to digest all symbolism and other elements of poetry, therefore, to maintain communication, the poems need to have reasonably simplistic (on verbal level) elements that can be consumed so that the general idea and themes of the poem can be understood. Some poets can never achieve this simplicity. This is not to say that they are bad poets just that their poetry doesn't lend itself to be presented in performance art style. If you don't have this technique poets and possible poets, that's just too bad! Why? Because it's a good marketing sales pitch.

KIERA HENDRY

SIGNATURE OF A PERSONALITY

A glass runs the air
and moves scitterdance against the window
I feel the shards
jarr
two rooms away.
The brassed eyes erect a wall
and the soul, moving in on itself
presents its arse to the world.
The black violence blankets, shawls, quilts
the wildermind
against draught.

Shall I offer you gin
the colour of breath
and a slab of marble blue
to rest your head upon?

NORMAN TALBOT

There are two kinds of poetry that interest me for performance: product poetry and process poetry.

Product poetry is easy to describe. It evokes or implies an abstract shape or harmony, and often a tradition to which the audience has a mild response of recognition. The opening is striking or intriguing, the ending is sometimes memorable, or at any rate leaves the audience thrilled or meditative, with a sense that a new artistic experience has been before them. This opening and this ending are not too far apart...Now that's what I call poetry, the audience will mutter.

Process poetry invites a sharing or responsive creation by the audience, and is much harder to describe. It depends on the personality of the performer for its charm, as it depends on the writer's personality for much of its content. Whether detailed and observant or freakish and surreal there is no obvious shape or completed harmonic design to such a poem, and the audience that refuses to undertake the journey or process loses not part but everything of the poem except the accidentally memorised phrase or fragment. It is easy to mistake the shapeless first draft or half-digested poem for process poetry, and very easy for a lazy poet with a reputation to imitate its approach (though not its approachability and addictive power). Magazines and competitions are full of imitations of process poetry, which is one of the reasons I've been staying out of them. But even when it's good it's elusive! 'Is that poetry?' they mutter. I intend to offer examples of both general kinds of poetry in the Art Gallery performance.

KEITH RUSSELL

touch at the base of his spine
the frog that emerged
from the leaf of the corn
and leaps now
as the ancient
amphibian...

KYLIE MORRIS

Possibly like most young writers, my contact with poetry and subsequent influences have come from my schooling. Having only begun to write out of enjoyment last year, my educational requirements have long been my only motivation to write. One of the advantages of this gradual poetic seepage has been its variety and I have, subsequently, a large and varied grounding on which to build.

My first tangible contact with poets and poetry came through the obsessive rantings of an enthusiastic Sixth Class teacher with a passion for Ogden Nash and Henry Lawson. These forced dosages of verse, all of which had to be memorized, scrapbooked and brightly illustrated, vigorously highlighted to me the force of poetry, a belief supported by my recollections of hysterical Mulga Bills and very dead dragons, despatched by the marauding Isabella.

High School has not only broadened my knowledge of poetry, but has also given me the opportunity to write and be rationally criticised, having made the world-shattering discovery of non-rhyming line endings. A myriad of notables were introduced for analysis: C.J. Dennis brought laughter in the exam hall and Les Murray was still living (our teacher had met him). And there have been momentary brushes of sizeable impact like George Baker's 'For My Mother' and 'Out, Out' by Robert Frost. Now on contemplating the Higher School Certificate, I find myself admiring 'Bob' Browning and enjoying Kenneth Slessor.

I don't know what sort of a mix my poetry is of the aforementioned lot, apart from a rather paling one. However, there's still more to experience, so here's hoping.

DECEMBER 8

ROSEMARY DOBSON

Readers may sometimes puzzle over the interpretations of printed poems. A poet can make the written poem explicit in reading it aloud. His emphasis and inflexions express his intentions. His voice is authentic no matter how he reads.

I believe in the importance of spoken poetry but my own preference is for the written word, mainly because of the aesthetic appeal of good typography and graphic design. In general my enthusiams are for the visual arts — and these have much influenced my poetry in the past.

In countries where freedom is curtailed poetry provides a channel for the aspirations of the people. How is poetry regarded in Australia? Not very highly, if one is to judge by popular interest or material reward. Yet, having been enabled by the support of others to spend many years in the writing and pursuit of poetry I count myself quite extraordinarily fortunate.

CHRISTOPHER LEONARD

THE SOUTHERLY

The Southerly is a greedy lover,
a wind that stirs the sullen trees
out there, and wakes me from a shoulder
damp but growing cold as the sudden air
cuts the sultry heat in which we lay.

You are no longer here, never were,
just far away like death; and an Antarctic
wind reminds me of where I am, not there,
but in the reality of a dream where I
gave and took the humidity of a kiss.

It all creaks: this house and my dry
bones brittled by the wind that always
comes after heat, gathers at the end
of day and exposes the soft soles of leaves,
has caught me this naked night unprepared.

And this arm, stirred thirsty from its sleep,
finds you glistening in the light of another
sun beside me across the fermenting curve
of earth, circled and joined by hand at woken
groin and bathing in the sweat of a dark wind.

January 1982.

RUINS OF MEXICO

I cannot mourn among these stones
when they draw upon themselves
fronds of lightning and ignite
the laughter of a glistening jubilee
in this year, in this tawny summer
of another liberation of the heart.
And it is cast upon a stone, russet
altar, taking to itself a heart
upon the heart of the sacred.

I am led in hot plummage and a tinkling
of obsidian and jade moves about
my head and the rush of breath alter
in the knowing what it is: the sun
is brandishing gods from the summits
of our hills in Europe, Asia, and here
on the pyramids of Teotihuacan.
So I am circumscribed by happiness.

Boys play football in the ruined courts,
and they are brought together with goals
won as the clouds collide and announce
a laughing night, a wrench at chest, with rain.

Instruments of Art

Joan Brassil
Through a Magnetic Field Lightly
1985
colour video, sound, perspex, glass & steel
183 x 230 x 360 cm
Technical assistance John Baird, Stephen Harrop
'Earth's Magnetic Field' courtesy Charles Dodge.
courtesy Roslyn Oxley 9Gallery

Julie Brown-Rrap
Philosophies of the Boudoir: Dangerous Relationships
1985
photoemulsion & oil on canvas/6 panneled screen:
213.4 x 106.7 cm each
wall piece — series of 6 cibachromes
courtesy the artist

John Lethbridge
Secret Enemies
1985
High Noon
1985
oil paint & charcoal on canvas.
320 x 180 cm each.
Part of Hunt the Moon, an installation at the Queensland Art Gallery, Brisbane, 1985, created with the assistance of the Visual Arts Board, Australia Council.
courtesy Yuill/Crowley.

Anne MacDonald
Love I & II
1985
silver print photographic construction, hand coloured photo-collage.
225 x 150 cm each
courtesy the artist

John Nixon
Self Portrait (History Painting)
1981-84
5 paintings, enamel & oil on various supports, steel barrow.
91.5 x 61 x 122 cm
courtesy the artist

Robert Owen
Folds in the Lake of Light — detail.
1984
acrylic & charcoal on canvas. 4 panels.
overall size 259 x 670 cm
courtesy Roslyn Oxley 9/Gallery.

Stieg Persson
Painting 1988 — The Falsification of History or The Bourgeois Artist Paints the Hulk of the Sinking Ship.
1984
oil & blackboard paint on primed canvas reversed, gold leaf, lead & wood.
161.5 x 302.5 cm
courtesy United Artists, Melbourne

After Colour No. 30
1985
oil on canvas
152 x 152 cm
courtesy Yuill/Crowley

After Colour No. 33.
1985
oil & blackboard paint on canvas, gold leaf.
152 x 152 cm
courtesy Yuill/Crowley

Jacky Redgate
(Naar Het Schilder-Boeck).
1985
1. He cannot reach from one loaf to another
2. Big fish eat little fish
3. The world turns on his thumb
4. He swims against the stream
5. The hen feeler
6. He feels in the ditch after the calf has drowned
silver gelatin prints
99 x 100.3 cm
courtesy the artist

John Young
Thirst (the desire for decorative paintings).
1983
acrylic & gouache on canvas.
246 x 336 cm
courtesy Yuill/Crowley.

Between Abundance & Scarcity.
1985
charcoal & pastel on paper.
202 x 285 cm
courtesy Yuill/Crowley.

Mainly Sculpture

Bruce Armstrong
Chartres.
1985
Red Gum
150 x 50 x 50 cms

Punic Technology.
1984
Red Gum
130 x 50 x 70 cms

Mister My Cat.
1985
Red Gum
130 x 90 x 55 cms

City.
1985
Red Gum
130 x 50 x 70 cms

Jane Barwell
Coracle/Flayed Figure.
1984
Steel armature, plaster, ink, paint, charcoal
168 x 122 x 122 cms
Courtesy of the artist

Paul Boston
Untitled.
1985
Ink and charcoal
107 x 74 cms
Collection, Julianne Cox

Untitled.
1985
Ink and charcoal
107 x 74 cms
Collection: Wayne McBean

Untitled.
1985
Ink and charcoal
107 x 74 cms
Collection: Kim Kingston

Untitled.
1985
Ink and charcoal 107 x 74 cms
Collection: Art Gallery of New South Wales

Untitled.
1985
Ink and charcoal
107 x 74 cms
Collection: AGNSW

Rodney Broad
The Good Earth
1985
Bronze and oil paint
74 x 53 x 40 cms

A Dog Looks at a Still Life
1985
Bronze and oil paint 59 x 76 x 100 cms
Works courtesy of the artist.

Bill Brown
Sun Tung Fowl Ceremony
1985
Oil stick and oil on linen
173 x 347 cms

Drawing for Sun Tung Fowl Ceremony I
1985
Oil crayon on paper 68 x 91 cms

Drawing for Sun Tung Fowl Ceremony II
1985
Oil stick and oil crayon on black paper
65 x 97.5 cms
Works courtesy Macquane Galleries

Brad Buckley
A Piece for Francis
1985
Video, sound, wood, steel, paint, lighting, neon, text
336 x 488 x 610 cms
Project assisted by the Visual Arts Board

Alison Clouston
Pterodactyl Car
1985
Native timbers, corrugated iron, old tyres, bolts, screws, car parts
183 x 366 x 549 cms
Courtesy: Mori Gallery

Peter Crocker
The Enigmas
1985
Mixed media
244 x 305 x 244 cms
Courtesy of the artist
Project assisted by the Visual Arts Board

Dennis Del Favero
Quegli Ultimi Momenti (Those Final Moments)
1984
Audio-visual installation
336 x 457 x 610 cms
Courtesy: Dennis Del Favero and FILEF

Margaret Dodd
Port Pirie Gloomchasers Club No. 2
1985
Installation approximately 400 x 200 cms
Courtesy of the artist

Michiel Dolk
Re-presenting the Studio
1985
Mixed media installation
240 x 240 x 240 cms

Bonita Ely
Untitled
1985
Pit fired terra cotta, ash
400 x 100 x 25 cms

Untitled
1985
Work on paper
270 x 420 cms
Works courtesy of the artist

Lise Fløistad
Alter: My House
1985
Wood, papier-mache, steel, pigment, gold leaf
231 x 188 x 41 cms

Reaching Out
1985
Wood, gold leaf
160 x 22 x 74 cms
Works courtesy: Coventry Gallery

Ian Gentle
Lowlife Trophy Room
1985
Installation, mixed media, wall pieces
183 x 183 x 30 5 cms
183 x 183 x 152.5 cms
Courtesy: Macquarie Galleries

Richard Goodwin
Three Headed Imbroglio
1985
Cotton, acrylic medium, steel, graphite, cotton rag paper
300 x 540 x 750 cms
Courtesy: Roslyn Oxley Gallery/ VAB Project Grant
Assisted by the Visual Arts Board

Joan Grounds
Untitled
1985
Mixed media installation

Nigel Helyer
Preaching to the Converter; *The cartons that culture came in* 1985
Industrial carton, velvet, cast iron
Floor area 900 x 500 cms
Collection: the artist

Christopher Hodges
Blue Man Chair
1985
Painted wood
88 x 33.5 cms

Red Woman Chair
1985
Painted wood
76 x 34 cms

Dreaming Chair
1985
Painted plywood
120 cms h.

The Romantic
1985
Painted wood, gold and silver leaf
105 cms h.
Works courtesy: Coventry Gallery

Janice Hunter
Mother/Child series
1985
8 Etchings, slides and sound tape
47 x 30 cms each work
Courtesy: the artist

Tim Jones
I of the Storm
1982
Oil on canvas
176 x 316 cms

The Sea Change
1982
Oil on canvas
198 x 334 cms
Works courtesy: Galerie Düsseldorf

Stephen Killick
Question time
1985
Wood and acrylic paint, two sections
244 x 61 x 30 cms each
Courtesy: Ray Hughes Gallery

Theo Koning
The Blue Table
1985
Acrylic paint on plywood and wood
165 x 56 x 67 cms
Courtesy Galerie Düsseldorf

Wanderlust
1985
Painted wood, metal fittings
160 x 150 x 7.5 cms
Courtesy the Robert Holmes à Court Collection

Henry Lewis
Untitled. (tryptich)
1980
Photographic prints
116 x 94 cms (each)

Michele Luke
Quipus Alive
1984
Sculptural installation with sound
Courtesy of the artist

David Lyons
The Four F's.
1984-5
Mixed media
400 x 400 x 61 cms
Courtesy of the artist

Hilarie Mais
Circle — II Parts
1985
Timber and surface media

Earth:	92 x 89 x 36 cms
Flow:	92 x 89 x 31 cms
Rim:	91 x 89 x 26 cms
Crest:	91 x 89 x 29 cms
Column:	122 x 51 x 38 cms
Manna I:	42 x 27 x 27 cms
II:	36 x 31 x 34 cms
III:	33 x 25 x 25 cms
IV:	34 x 31 x 32 cms

Akio Makigawa
Elements 2
1985
D'Arches paper, conte, graphite, oil stick, acrylic, papier-mache, wood
305 x 305 x 152 cms
Courtesy of the artist

Simone Mangos
deposition . . . and when its presence . . .
1985
Salt, thorns gildec
163 x 23 x 23 cms

Ross Mellick
Towards the Yurt
1985
Bamboo, horse hair, tar, rope, clay, within cloth enclosure, (Long narrow entrance, abrupt exit)
267 cms high, 280 cms diameter

Geoff Miller
Wien No. 7
1985
Graphite and chalk on paper 300 x 450 cms
Courtesy Roslyn Oxley 9 Gallery

Susan Nightingale
The Love Seat
1984
Steel, plaster, papier-mache, acrylic
200 x 170 cms

Drop in the Ocean
1985
Steel, plaster, pap er-mache, acrylic
200 x 180 cms

The Overload
1985
Steel, plaster, papier mache, acrylic
220 x 160 cms
Works courtesy of the artist

Colin Offord
Indigenous Species
1985
Performance
Courtesy Anthony Steel & Associates

Geoff Parr
The National Picture
1985
Installation, Nekko print on canvas and reproduction of Benjamin Duterrau's "Conciliation" with text
275 x 425 cms

Mike Parr
O O Othop (The *Death* of Ekim Rrap)
In the Wings of Oedipal Theatre
1985
Charcoal drawing on paper, chair, green light
360 x 360 cms
Courtesy of the artist

Simon Penny
Monument
1983
Mixed media, mechanical diorama with tape loop
74 x 74 x 74 cms
Courtesy of the artist

Ari Purhonen
Dreamtime Adrenalin
1985
Varnished steel, glass
155 x 156 x 30 cms

Time Machine
1984
Varnished steel, candles, soot, movement
190 x 280 x 6 cms

Romantikotomy
1983
Varnished steel, glass, ink, electric light
200 x 180 x 80 cms
Works courtesy Mori Gallery

Tom Risley
Perspecta Installation
1985
Automobile panels, cane chair, found steel cut-outs, brushes, thongs, domestic objects
Courtesy: Ray Hughes Gallery

Kristine Rose
Still Life I
1985
Oil paint on paper
274.5 x 205 cms

Still Life II
1985
Oil paint on paper
274.5 x 205 cms
Works courtesy Roslyn Oxley 9 Gallery/Artist

Victor Rubin
Apocalyptic Installation: "Downfall" Strategic Plan; G-2 Estimate of the Enemy Situation
1985
Metals, woods, vegetables, plastics, paint, minerals, rock found objects, hardware, associated readymades
360 x 360 x 360 cms
Collection: the artist

Carol Rudyard
This Is . . .
1985
Videotape Installation

David Ryan
Nightpainter (Cargo Cult 12)
1985
Oil on canvas 213 x 180 cms

Studio/Kerala (Cargo Cult 10)
1985
Oil on canvas
198 x 153 cms
Courtesy: Ray Hughes Gallery

Mona Ryder
Confrontation
1984
Carved wooden ironing boards, rotary hoe, blades, piping, fabric, silver spoon, sieve, tetrarium, axe handles

Jill Scott
Double Time
Video installation, sculpture, paint
Courtesy the Video Paint Brush Co. Sydney and the artist

Madonna Staunton
'Gold Mountain' for Han Shan #1 and #2
1985
Collage, mixed media
104.5 x 84.5 cms
Courtesy Ray Hughes Gallery

Fern
1985
Collage, mixed media
76.5 x 51 cms
Collection: Art Bank

Secular Icon
1985
Collage, mixed media
76.5 x 51 cms
Collection: Art Bank

Elegy
1985
Collage, mixed media
76.5 x 51 cms
Collection: Art Bank

RHP 2-9
1985
Collage, mixed media
76.5 x 51 cms
Collection: Art Bank

Wendy Stavrianos
Trinity
1985
Oil paint, wax, canvas, bandages, aluminium, spangles
115 x 239 cms
Courtesy of the artist

Robert Thirwell
Gravity's Angel
1984
Acrylic, spray-can, roof paint, felt on canvas
294 x 150 cms
Collection: South Australian College of Advanced Education

Just at the Edge
1984
Acrylic, oil, acrylic mirror on canvas, plywood, photocopies
265 x 183 cms

Ken Unsworth
Adieu
1985
White painted masonite, black silk, light, sound and movement
480 x 480 x 480 cms, (Outer dimensions)

A.V.
ITIKA
1985
Ash and polyester on canvas
100 x 100 cms

Hossein Valamanesh
Sifting Through (Gold was found here)
1985
Earth, blackiron oxide, PVA, wood, jute, sieves, digging tools
221 x 320 x 200 cms
Courtesy: Macquarie Galleries

Robyn Wallace — Crabbe
Dancer — The Splits
1984
Enamel and clothing on wood
127 x 203 x 167 cms

Watcher in the Studio
1984
Oil on canvas
161 x 122 cms
Courtesy: Ray Hughes Gallery

Dancers and Dancing Dog
1984
Enamel on wood and metal
242 x 139 x 130 cms

Body Painters
1984
Oil on canvas
122 x 160.5 cms
Collection: James Baker

Camera Obskura

Judith Ahern
Bob Hawke, Sophia Loren, Chad Morgan, Johnny Rotten, Natalie Wood, Neville Wran, From the STAR PORTRAITS
1984
Type C colour photographs
14.0 x 18.0 cms
Courtesy of the artist

Lyn Ashby
Solipsism 1, 2, 3
1984
Colour photographs
50.7 x 60.9 cms (each)
Courtesy of the artist

Jean-Marc Dupre
Monuments Erected on the Ruins of Modernism
1984
12 silver gelatin photographs
2 panels 122 x 122 cms (each)
Courtesy of the artist

Wayne Fimo
Phantom Pains (Heart and Mines Wallpaper)
1985
2 panels 213.5 x 305 cms each, colour, oils on photographic paper
Courtesy of the artist

Fiona Hall
The Seven Deadly Sins
1984
7 marionettes
1 Avarice

2 Pride
3 Envy
4 Anger
5 Gluttony
6 Lechery
7 Sloth
Xerox marionettes 40.0 x 30.0 cms
Courtesy of the artist

Merryle Johnson
The Front Garden
1985
The Back Yard
1985
2 panels both with 14 Type C photographs
14.0 x 19.5 cms
Courtesy of the artist

Mental As Anything
Monumental As Anything
1985
Colour video cassette
Director and Editor: Tony Stevens
Courtesy of the artists

Ann Noon
Duo Angelos
Synchronised Swimmers Go Down The Drain
Two Towers
From the Physical Portraits series
1984
three silver gelatin photographs
50.8 x 40.6 cms each
Courtesy of the artist

Robyn Stacey
Outa' Nowhere — A Taste of Terror
1985
three hand coloured photographs
49.5 x 54.0 cms each
Courtesy of the artist

Antoinette Starkiewicz
Pianoforte
1984
Original 11½ minutes
35 mm
320 metres
Colour, optical sound
1:185 transfered to video tape
Courtesy of Australian Film Commission

Kym Vaitiekus
Untitled (Tourist panorama)
1984
Colour photograph
201.0 x 19.0 cms
Courtesy of the artist

Transformations

Davida Allen
Anna Series
1985
Mixed media
38 x 28 cms
Courtesy: Ray Hughes Gallery

Suzanne Archer
"Zimbabwe" (Africa Series)
1985
Oil on canvas
173 x 244 cms
Courtesy of the artist

Dolls (Africa Series)
1985
Oil on canvas
173 x 244 cms
Courtesy of the artist

Lulu
1985
Mixed media, paper mache
122 cms height
Courtesy of the artist

Claurina
1985
Mixed media, paper mache
114 cms height
Courtesy of the artist

Giselle Antman
Artefacts from Atlantis
1985
Clay and mixed media
40-60 cms height
Courtesy of the artist

Cressida Campbell
Cactii Garden
1985
Woodblock print
99.9 x 69.8 cms
Collection: Art Gallery of New South Wales

Vegetable Garden
1985
Woodblock print
99.9 x 69.8 cms

Alison Clouston
Insect Costume
1984
Wood, rubber, inner tubes, plastic mesh
198 x 100 x 108 cms
Private collection

Alison Clouston
Stegasaurous Costume
1984
Mixed media
170 cms height
Collection Annette and Ray Hughes

Janenne Eaton
"The spirit of the dead keeps watch." After Gaugin
1984
Oil on canvas
161 x 228 cms
Courtesy of the artist

Victoria Fernandez
Untold tales, tall and true
1984/85
Colour photographs
61 x 51 cms each
Courtesy Garry Anderson Gallery

Anne Ferran
Carnal Knowledge
1984
Black and white photographs
64 x 80.5 cms each (mounted)
Courtesy of the artist

Adrienne Gaha
Pieta
1984
Compressed charcoal and stonehenge paper
122 x 91.5 cms

Scourging
1984
Compressed charcoal and stonehenge paper
122 x 91.5 cms

Robyn Gordon
Stranded series
1985
Plastics, glass, silk, beads, shell
Courtesy: Macquarie Galleries

Elizabeth Gower
All Life Long
1984
Shredded magazines and acrylic on paper on nylon
303 x 970 x 120 cms
Courtesy of the artist

Wayne Hutchins and Robin Heks
Olympia
1984
Mixed media assemblage/construction
200 x 200 x 60 cms
Courtesy of the artists

Janet Laurence
Souvenirs from the maidens of Thrace
1985
Mixed media on paper, pastel, charcoal, acrylic paint, straw, wax, paper mache
366 x 335 x 244 cms
Courtesy of the artist

Kate Lohse
3 suites of etchings
1984/85
Etching, various dimensions
Courtesy: Mori Gallery

Hilarie Mais
The waiting — sequel
1985
Timber and surface media
176 x 174 x 4 cms
168 x 165 x 4 cms
31 x 31 x 17 cms
Courtesy Roslyn Oxley Gallery

Fiona MacDonald
Excerpts from luxury lives nos 2 & 3
1985
Paper collage
118 x 76 cms
138 x 106 cms
Courtesy: Mori Gallery

Margaret Morgan
The Misanthrope and the misogynist
1985
Oil on plywood
120 x 240 cms
Courtesy: Mori Gallery

Loretta Noonan
Ladder to Heaven: at first nervously submissive
acrylic on canvas
170 x 225 cms
Private collection

Susan Norrie
The sublime and the ridiculous
1985
Oil on plywood
238 x 179 cms
Courtesy: Mori Gallery

Loretta Quinn
Never talk to strangers
1984
Wax, paper, cloth, paint, wood
142 x 39 x 45 cms
Courtesy Pinacotheca Gallery

Robyn Stacey
Only skin deep
1984
Hand coloured black and white photographs
64 x 48 cms

Fantasy at 20,000 fathoms
1984
Hand coloured black and white photograph
60 x 40 cms

Water baby
1985
Hand coloured black and white photograph
55.5 x 49 cms

Voodoo drums . . . throbbing . . . pulsating
1985
Hand coloured black and white photograph
55.5 x 49 cms

June Tupicoff
Untitled
1985
Oil on canvas
200 x 100 cms
Courtesy Ray Hughes Gallery

Vicki Varvaressos
Don't delay. Say yes to temptation
1985
Enamel on board
165 x 83 cms
Courtesy: Watters Gallery

But you wouldn't, would you . . .?
1984
Enamel on board
124 x 140 cms
Courtesy of the artist

Jenny Toynbee Wilson
Boundaries series
1985
Paper and mixed media
60 x 50 cms irreg. each (5 works)
Courtesy of the artist

Toni Warburton
Seventies Scenario
High levels of radioactive iodine in milk produced by cows since the recent Atomic test in the Pacific render it unfit to drink for the next fortnight.
1985
Earthenware with slips and underglaze colours cleargiaze, fired to 1080°
46 x 50 x 50 cms each (4 works)
Courtesy: Mori Gallery

On Location

Marianne Baillieu
The birds indicate when his sparks are flying
1984
Installation; oil on canvas, easel, table, paint tubes and rags.
Courtesy: Yuill/Crowley Gallery and the artist

John Beard
Rupert Bear
1983-84
Acrylic on canvas, 3 panels
251 x 203 cms each
Collection: Art Gallery of Western Australia (Acquired 1984)

The Bridegroom
1985
Acrylic on canvas
229 x 163 cms
Courtesy: Macquarie Galleries

Martin Boscott
The Chromatographic Dispersion
1985
Oil, charcoal, pigment and varnish on laminex
18 units, 114 x 91 cms each
Courtesy of the artist

Janet Burchill
Equivalence II
1985
Aluminium panel with aluminium letters
76 x 600 cms
3 canvas panels with artificial roses
46 x 26 cms (each)
9 acrylicon linen panels
61 x 61 cms (each)

Tony Clark
Third Style, Third Rome
(Two views of the Palace of Italian Civilisation and a design for a mural painting) 1985.
Oil on canvas 25.2 x 35.5 cms (two panels)
Acrylic on paper
157.5 x 92 cms
Courtesy Roslyn Oxley 9 Gallery

Richard Dunn
1848
1985
Pastel and charcoal on paper
228.5 x 223.5 cms

1919
1985
Pastel and charcoal on paper
228.5 x 223.5
Works courtesy: Yuill/Crowley Gallery

Merilyn Fairskye
Framing the subject
Subjecting the frame
1985
Oil on linel, 4 panels
120 x 180 cms each & video
Courtesy Roslyn Oxley 9 Gallery/V.A.B. grant

Kate Farrell
Monodrama, at will
1985
Acrylic and oil on canvas and felt
360 x 460 cms (Overall)
Courtesy of the artist

Lindy Lee
The Visitation
1985
Oil, wax and acrylic on canvas
225 x 160 cms

Spirit of Eternal Place
1985
Photocopy on paper 24.5 x 17.5 cms

Event Without Moment
1985
Photocopy on paper 27.6 x 19.5 cms

Story of Everlasting Sorrow
1984
Letratone and photocopy on paper
25 x 20 cms
Works courtesy of the artist

Geoff Lowe
Knowledge of the Wildman
1984-85
Acrylic on linen
152 x 122 cms

Buckley's Chance
1984
Acrylic on linen 152 x 91 cms

Deception: The Man from Ironbark
1984-85-Acrylic on linen
152 x 106 cms
Works courtesy of the artist and Powell Street Gallery

Impersonation
1983-84
Acrylic on linen
152 x 122 cms
University of Melbourne Art Collection

Margaret Morgan
Couched in a Certain Rhetoric
1985
Oil on plywood
240 x 120 cms
Courtesy Mori Gallery

Jan Nelson
Beached
1985
Oil on wood
[illegible] cms
Private collection

Susan Norrie
The Sublime and the Ridiculous
1985
Oil on plywood
[illegible] cms
Courtesy Mori Gallery

Terrence O'Malley
Heavenly Production
1985
[illegible] and wax on paper
[illegible] cms
Private collection

Dream on Myth
1985
[illegible] and wax on paper
[illegible] cms
Private collection

The Sin Eater
1983
Acrylic and wax on cardboard
76 x 101 cms
Collection: Tasmanian Museum and Art Gallery

Boy Meets Girl
1983
Acrylic and wax on cardboard
76 x 101 cms
Collection: A.J. & F.M. McCrae

Rodney Pople
The Street
1985
Mixed media on plywood, 3 panels
183 x 122 cms each
Courtesy Roslyn Oxley 9 Gallery and the artist

Peter Tyndall
Detail A Person Looks At A Work Of Art/Someone Looks At Something . . .
1984
Over:
Detail
A Person Looks At A Work of Art/Someone Looks At Something . . .
1975
Courtesy: Yuill/Crowley Gallery

Virtually there; Super 8

Ashley Barber and Sarah Cottier
Episode 1
1984
Super 8, sound, colour and black and white

Janet Burchill and Jennifer McCamley
Bath Girls
1984
Super 8, sound, colour 10 minutes

Rolando Caputo
Il Disprezzo
1985
Super 8, silent, colour 10 minutes

Rolando Caputo and Juan Davilla
Cine — Romance
1983
Super 8, silent, colour 4 minutes

Laleen Jayamanne
Song of Ceylon
1985
Super 8, sound, colour and black and white 52 minutes

Maria Kozic
Manless
1981
Super 8, colour, sound 15 minutes

Mark Titmarsh
Imitation of Life
1984
Super 8, sound, colour, 15 minutes

Geoff Weary
Young Guy, Young Gal 1,2,3
1984/85
Super 8, sound, colour, 30 minutes

Rowan Woods
A Suspect Film-maker
1984
Super 8, sound, colour, 12 minutes

Is the Gallery Really Necessary

Marlee Creaser
Plastic Collage
130 x 109 cms

Plastic Collage
61 x 66 cms

Plastic/GLITZ
61 x 30.5 cms

Plastic/GLITZ
61 x 46 cms

Heather Dorrough
Pink Cast
1984
Plaster, sand lace, acrylic paint
118 x 78 x 6 cms
Courtesy: Roslyn Oxley 9 Gallery

Classic Cast
1984
Plaster, sand, acrylic paint, timber mounted on particle board
152 x 90 x 5 cms
Courtesy: M. Holwood

Noelene Lucas
Union
1985
Ferro-cement, cane
180 x 100 cms diameter

Nat's Dance
1985
Ferro-cement, cane, plaster
30 cm x 130 cms diameter

Geoff Miller
Untitled Installation
1985
Mixed media
130 x 45 x 45 cms
Courtesy Roslyn Oxley 9 Gallery

Bronwyn Oliver
Unicorn
1984
Paper, tissue, wire, hair, cane
70 x 70 x 270 cms
Collection: Art Gallery of New South Wales

Hermaphrodite
1984
Paper, brass, lead, fibreglass, paint, wood
75 x 90 x 90 cms
Courtesy of the artist

Enchanted
1985
Paper, tissue, fibreglass, steel, paint, cotton
90 x 120 x 210 cms
Courtesy of the artist

Michael Snape
Coming Together
1985
Steel
96 x 123 x 123 cms

Pennies
1985
Steel
115 x 122 x 355 cms

Thinker
1985
Steel
230 x 222 x 53 cms

Arch
1985
Steel
240 x 102 x 102 cms

The Shell
1985
Steel
202 x 160 x 54 cms

Ex.
1985
Steel
323 x 244 x 31 cms

The Time Bomb
1985
Steel
145 x 450 x 20 cms
Works courtesy: Mori Gallery

Arthur Wicks
Survival Boat
1984
Installation — video, wooden struts
175 x 200 x 450 cms

Deserted Observatory
Installation — woodenstruts, painted canvas
410 x 150 x 200 cms

Six New Zealand Artists for Australia

Neil Dawson
Swing
1985
Steel (expanded mesh, plate, strap) enamel paint
76 x 135 x 35 cms

Cross
1985
Steel (expanded mesh, plate, strap) enamel paint
140 x 135 x 35 cms

Swish
1985
Steel (expanded mesh, plate, strap) enamel paint
90 x 75 x 30 cms

Mesh
1985
Steel (expanded mesh, plate, strap) enamel paint
100 x 123 x 30 cms

Whack
1985
Steel (expanded mesh, plate, strap) enamel paint
87 x 87 x 30 cms

Jacqueline Fraser
Willow
1985
Willow, wire and cloth
250 x 840 x 550 cms

Jacqueline Fahey
Philip Going To America
1983
Oil and enamel on hardboard
75 x 120 cms

Triptych "Artist as Sacrifice"
1983
Oil on hardboard
80 8 x 82 cms

"Departure" Jacqueline.
Note "New Zealanders as permanent exiles exampie of exile"
Napoleon going to Elba
1983
Oil on hardboard
119.7 x 81.2 cms

Departure — Going Away — Leaving
1983-84
Oil and enamel on hardboard
101.9 x 120.4 cms

Ian McMillan
Painted Plank No. 1
1982
Oil on wood
183 x 29.5 cms

Painted Plank No. 33
1983
Oil on wood
183 x 30.2 cms

Painted Plank No. 40
1983
Oil on wood
182 x 30 cms

Painted Plank No. 30
1985
Oil on wood
205 x 30.3 cms

Painted Plank No. 47
1985
Oil on wood
217 x 30 cms

Painted Plank No. 50
1985
Oil on wood
191.3 x 29.6 cms

Painted Plank No. 68
1985
Oil on wood
209.2 x 31 cms

Painted Plank No. 69
1985
Oil on wood
207 x 30.3 cms

Painted Plank No. 73
1985
Oil on wood
202.7 x 30.7 cms

Robert McLeod
Heh Jimmi VI
From the series Lanark No. 49
1983
Undercoat, oil, graphite and wax crayon on paper
226 5 x 86 x 17 cms

Sa Terrer
From the series Lanark No. 53
1984
Satinetch black, road marking yellow, wax crayon, oil and graphite on paper
202 x 90 5 x 2.5 cms

Ochil
From the series Lanark No. 48
1985
Undercoat, oil and graphite on paper
213 x 609.5 x 13.5 cms

Saburd III
From the series Lanark No. 58a
1985
Undercoat, pink primer, oil, graphite and satinetch black on paper
174 x 186 x 11 cms

Saburd IV
From the series Lanark No. 65
1985
Undercoat, gloss enamel, wax crayon and graphite on paper
196 x 191.5 x 11 cms

Maria Olsen
Impossible Landscape I
1985
Pastel on paper
119 x 182 cms

Impossible Landscape II
1985
Pastel on paper
116.5 x 189.7 cms

Painting (Untitled)
1985
Mixed media (gesso, fabric, pigment, roplex)
217.5 x 170 cms

Embrace
1985
Mixed media (gesso, linen, roplex, fibreglass, pigment)
221 x 132 x 31 cms

Performance Art: An Act of Reconciliation

Butchered Babies
Gold Carnival
America
(Performances)

Anne Graham
Balancing Acts III
Installation of 8 parts and Performance
Painted custom board

Leigh Hobba
One Hour Wrong
(Performance)
1. Mort Futura — Prelude
2. Chase Benzine — Aria
3. Al Bonaventura — Largo
4 Albe Quarrel — Moderato
5. Urobouris and the Midgard Serpent — Con Fuoco

The Ideological Sound Gospel Choir
(Performance)

Lyndal Jones
Prediction Piece No. 7
(Performance)

Derek Kreckler & Vineta Lagzdina
(Performance)

Michele Luke
Cry for the Moon
(Performance)

Pamela Harris & Michele Luke
Supernatural Stories for Boys
(Performance)

Terence O'Malley
Joey, a mechanical boy
(Performance)

Andrew Petrusevics
(Performance)

David Watt & Stephen Wigg
(Performances)

Zip
Ironing Board Dance No. 8
(Performance)

The Seductive Gesture

Marion Borgelt
Oceanic Sanctuary
1984
Oil on canvas
255 x 526 cms
Courtesy: Roslyn Oxley 9 Gallery

Victor Majzner
Meetings and Visitations
1985
Acrylic on canvas
228 x 305 cms

Ann Thomson
Turnpike
1985
Oil on canvas
168 x 231 cms

Sola
1985
Oil on canvas
157 x 184 cms
Works courtesy Coventry Gallery

Guy Warren
The Bride, with Friends
1985
Acrylic and oil on cotton, 4 panels
208 x 468 cms (Overall)
Courtesy of the artist

JUDITH AHERN
Born 1961

Sydney University, Sydney College of the Arts

Individual Exhibitions since 1984:
Avago, Sydney, Images Gallery, Sydney

Group Exhibitions:
"Zone XII (After the Flash)" Art Unit, Sydney, "Manipulated Image" Images Gallery, Sydney, "Dead Authors" Art Unit, Sydney, "The Last Picture Show" Images Gallery, Sydney, "Dancing in the Margins of Other Texts" The Performance Space, Sydney, "Black & White Photographs" Australian Centre for Photography, Sydney.

DAVIDA ALLEN
Born 1951, Queensland

Individual Exhibitions since 1973:
Ray Hughes Gallery, Brisbane

Group Exhibitions:
"Brisbane Women Artists", Kelvin Grove C.A.E., "The Queensland Connection", C.A.S., Adelaide, "Perspecta 1981", "Nine Queensland Artists", Perc Tucker Regional Gallery, Townsville, Biennale of Sydney, "Five Painters", University of Tasmania, "Recent Australian Painting", Art Gallery of South Australia "D'un Autre Continent", ARC, Musee d'Art Moderne de la Ville de Paris, "Vox Pop: Into The Eighties", National Gallery of Victoria, "An International Survey of Recent Pa nting and Sculpture", Museum of Modern Art, New York, "Appositions", Brisbane College of Advanced Education, "The First Exhibition", Ray Hughes Gallery, Sydney, "Kunst mit Eigen-Sinn", Museum Moderner Kunst, Vienna, "Six New Directions", Queensland Art Gallery.

GISELLE ANTMANN
Born 1946, Munich, Germany

Sydney University

Exhibitions since 1970:
Contemporary arts, Young Contemporaries, Rex Irwin Gallery, Hieroglyphics, Mori Gallery.

SUZANNE ARCHER
Born 1945, Guildford, Surrey

Sutton School of Art

Individual Exhibitions since 1969:
Clune Gallery, Sydney, Pinkney Gallery, London, Watters Gallery, Sydney, Abraxas Gallery, A.C.T., Raffin Gallery, Orange, Powell Street Gallery, Melbourne, David Reid's Gallery, Sydney, Rex Irwin Art Dealer, Sydney, Sydney University Staff Club

Group Exhibitions:
"Drawings and Graphics", Abraxas Gallery, A.C.T., "European Beginnings", Ivan Dougherty Gallery, Sydney, "Georges Invitation Prize", Melbourne, "Australian Perspecta", "Collage", Wollongorg Regional Gallery, "Australian Art of the Last Ten Years", (Phillip Morris Collection), A.N.U., "From the Inside Out", Craft Gallery, (Women and the Arts Festival), "Celebration", Roslyn Oxley Gallery, Sydney, "Objective Images", Faculty of Art Gallery, R.M.I.T. Victoria.

BRUCE ARMSTRONG
Born 1957, Melbourne

R.M.I.T.

Exhibitions since 1981:
Geelong City Art Gallery, R.M.I.T. Gallery, Christine Abrahams Gallery, Meat Market Craft Centre, Melbourne University Gallery.

LYN ASHBY
Born 1953, London

Adelaide University, Sydney College of the Arts

Group Exhibitions since 1983:
"New Light", Australian Centre for Photography, "The Manipulated Image", Images Gallery, "The Colour Show", Sydney College of the Arts, "Time Present", Australian Centre for Photography, "Dead Authors", Art Unit, "The Last Picture Show", Images Gallery.

MARIANNE BAILLIEU

Individual Exhibitions since 1983:
n-Space, Melbourne, Reconnaisance Gallery, Melbourne, Yuill/Crowley Gallery, Sydney

Group Exhibitions:
"Life of Energies", Art Space, Sydney, "Visual Tension", A.C.C.A., Melbourne & I.M.A., Brisbane.

JANE BARWELL
Born 1962, Perth

Perth Technical College, Western Australian Institute of Technology

Exhibitions since 1983:
"Channel 7 Young Artists Award", Art Gallery of Western Australia, "Praxis Boat Show", Praxis Gallery, "Other Sculpture Show", Praxis Gallery, "International Womens Day Exhibition", Film and Television Institute, Fremantle, Anzart, Auckland.

JOHN BEARD
Born 1943 in Aberdare, Wales

University of London, Hornsey College of Art, London, Royal College of Art, London

Individual Exhibitions since 1966:
Welsh Arts Council, Cardiff, University of Oxford, Milton Keynes Arts Centre Gallery, Cockpit Gallery, London, Galerie Dusseldorf Perth, Macquarie Galleries, Sydney

Group Exhibition:
Whitechapel Art Gallery, London, Royal Academy Summer Exhibition, London, "Reliefs", R.C.A. Gallery, London, Morley Gallery, London, "Show of Presence", Praxis, Fremantle, "Form-Image-Sign", The Art Gallery of Western Australia, "Destination China" Guangzhon (Canton), China, "Five Painters in Western Australia" Festival of Perth, Galerie Dusseldorf.

MARTIN BOSCOTT
Born 1959, Folkestone, U.K.

Kelvin Grove C.A.E., Brisbane, Queensland University, Griffith University

Individual Exhibitions since 1979:
University of Queensland, A le Mot, Paris, C/F/R, Brisbane

Group Exhibitions:
Institute of Modern Art, Brisbane, First Australian Sculpture Triennale, Melbourne, 4th Biennale of Sydney, 12th Biennale of Paris, Perspecta, "The Life of Energies", Artspace, Sydney, "Exchange 4 Artists" George Paton Gallery.

MARION BORGELT
Born 1954, Victoria

South Australian School of Art, Underdale College, Adelaide, New York Studio School

Individual Exhibitions since 1976:
Wattle Park, Adelaide, Bonython Galleries, Adelaide, David Reids Gallery, Sydney, Axiom Gallery, Melbourne, Roslyn Oxley Gallery, Sydney, Christine Abrahams Gallery, Melbourne

Group Exhibitions:
"Four Studio School Artists", Parsons School of Design, New York, Studio School Painters, New York Studio School Galleries, Fourth Biennale of Sydney, "Attitudes to Drawing", Ivan Dougherty Gallery, Sydney, "A.U.S.T.R.A.L.I.A.", Zona, Florence, "Form Image Sign", Art Gallery of Western Australia, "26 Characters", Fringe Festival, Adelaide, "Expatriates", Contemporary Art Society, Adelaide, "ISOLAustralia", Bevilacqua La Masa Gallery, Venice

PAUL BOSTON
Born 1952, Melbourne

Preston Institute of Technology

Exhibitions since 1972:
Pinacotheca, Melbourne, Geelong Art Gallery, Reconnaissance Gallery Melbourne, Perspecta 1983.

JOAN BRASSIL
Born 1919, Sydney

Sydney Teachers' College, East Sydney Tec. College, Power Institute of Fine Arts, Sydney University, Alexander Mackie College of Advanced Education

Individual Exhibitions since 1975:
Bonython Gallery, Sydney, Sculpture Centre, Roslyn Oxley Gallery, Wollongong Regional Art Gallery

Group Exhibitions:
Bonython Gallery, Sydney, Sculpture Centre, Sydney, First Australian Sculpture Triennial, La Trobe, Victoria, "A.U.S.T.R.A.L.I.A.", Zona Gallery, Florence, Second Australian Triennial, Melbourne, "Artist Glass Works", Craft Council Gallery, Sydney, "Glass & Other Materials", Glass Artists' Gallery, Sydney.

RODNEY BROAD
Born 1947, New Zealand

University of Canterbury, New Zealand. Christchurch Teachers College

Individual Exhibitions since 1984:
Contemporary Art Society Gallery, Christchurch, University of Tasmania Little Gallery, Devonport, Adelaide Festival of Arts, Bowerbank Mill Gallery, Deloraine.

Group Exhibitions:
"New Zealand Contemporaries", Auckland City Art Gallery, "Launceston Art Purchase Exhibition", Queen Victoria Museum and Art Gallery, Commonwealth Games Exhibition, Christchurch, "74 Environment — a survey by Tasmanian Artists", Tasmanian Museum and Art Gallery, 6th and 7th Sculpture Triennial, Mildura Arts Centre, "Burnie Works on Paper", Burnie Art Gallery "Recent Tasmanian Sculpture and 3 Dimensional Art", Tasmanian School of Art and University of Tasmania, "Flights of Fantasy", Salamanca Arts Festival Exhibition, Hobart, "Second Melbourne Sculpture Triennial", National Gallery of Victoria, "Graven Images" The Art Gallery of Western Australia.

BILL BROWN
Born 1945, New South Wales

National Art School

Individual Exhibitions since 1968:
Rudy Komon Gallery, Bonython Gallery, Sydney, Realities Gallery, Melbourne, Rex Irwin Gallery, Sydney, Ray Hughes Gallery, Brisbane, Wollongong City Art Gallery, Macquarie Galleries, Canberra School of Art

Group Exhibitions:
"Australian Art Today" South-East Asian tour, "Australian Paintings and Tapestries of the Past 20 years", NSW House, London, "50 Years of the National Art School", Bonython Gallery, "Continuum", Ivan Dougherty Gallery, Sydney Biennale, "Form, Image, Sign", Art Gallery of W.A.

JULIE BROWN-RRAP
Born 1950, Lismore, New South Wales

Individual Exhibitions since 1982:
Institute of Contemporary Art, Sydney, Roslyn Oxley 9, Sydney, Developed Image, Adelaide; George Paton Gallery, Melbourne; Artspace, Sydney

Group Exhibitions:
"Contemporary Colour Photography", Newcastle Region Art Gallery, "A.U.S.T.R.A.L.I.A.", Zona Gallery, Florence, Italy, Perspecta, "On Site", Tasmanian School of Art Gallery, "Pleasure of the Gaze", Art Gallery of W.A.

BRAD BUCKLEY
Born 1952, Sydney

Rhode Island School of Design, U.S.A., St. Martin's School of Art, London.

Individual Exhibitions since 1973:
Sculpture Centre Gallery, Sydney, Hogarth Galleries, Sydney, Woods-Gerry Gallery, Providence, Rhode Island, Gallery 318, Providence, Rhode Island, Artspace, Sydney

Group Exhibitions:
"Outside the Tradition", St. Martin's School of Art, London, "RISD Video", Rhode Island School of Design, "9 Sculptors" Cardeiro Gallery, Massachusetts College of Art, "Two Views", Barrington College, Rhode Island, "The Video Review: Sign, Value and Behaviour", Museum of Art, Rhode Island School of Design, "Alternate Visions: Photographs by Five Contemporary Sculptors", Hera Gallery Wakefield, Rhode Island, "Bunker To Bunker: Six Artists From Betaville", Art Unit, Sydney, "3 Projects Now", The Lewers Bequest and Penrith Regional Art Gallery, "Interface: A Survey of Art and Technology" The Adelaide Festival", 9th Mildura Sculpture Triennial.

JANET BURCHILL
Born 1955, Melbourne

Sydney College of the Arts

Exhibitions since 1982:
'Rites of Delay' Institute of Modern Art, Brisbane, 'Future Unperfect' Artspace, Sydney, 'Show No Cowardice' Institute of Modern Art, Brisbane, 'Static-Design for Interiors 1' — for Various Artists Ltd., Sydney, 'Making Appearances' Copenhagen, 'Design for Interiors 2' Union Street Gallery.

Film Screenings:
'T.V. Tabu' Metro T.V, 'Super 8 Film Festival' 1983 & 1984, 'Super 8 Forum Screening' Sydney Film Festival, Centre Cinema Brisbane

CRESSIDA CAMPBELL
Born 1960

East Sydney Technical College

Exhibitions since 1978:
Hogart Gallery, Mori Gallery, Sydney

ROLANDO CAPUTO

Filmography:
"Kiss of the Spider Woman" (with Juan Davila), "Warhol's 13 Most Beautiful Women Unseen", "Cine-Romance" (with Juan Davila), "FuturFall — Where the Sidewalk Ends", "Il Disprezzo"

PAUL CHARLIER

Composer and sound designer working in theatre, performance/installation and radio. Projects have included sound tracks for Anthill, the Griffin and the Sydney Theatre Companies and recently for "SCENARIO N.5" at the Australian Centre for Photography.

TONY CLARK
Born 1954, Canberra

Reading University

Individual Exhibitions since 1982:
Art Projects, Roslyn Oxley, ACCA

Group Exhibitions:
"The Temple Of The Winds", n-space, Melbourne, "Pirates & Mutineers", Roslyn Oxley, "Love Among The Ruins", George Paton Gallery, Melbourne, "Dreams & Nightmares", Roslyn Oxley, "Architectura Picta", George Paton Gallery, Melbourne, "Show No Cowardice", Institute of Modern Art, Brisbane, "Tower Hill And Its Artists", Warnambool Art Gallery

ALISON CLOUSTON
Born 1957, New Zealand

Elam Art School, N.Z.

Exhibitions:
"Tar, Paint, Plastic", Wellington Settlement Gallery, New Zealand, "The Day the Art Stood Still", Shepherd & Newman Building, Darlinghurst, First Australian Sculpture Triennial, Latrobe University, Melbourne, "Inner-City Women's Show", Shepherd & Newman Building, Darlinghurst, Mori Gallery, Sydney, "New Sculpture New Directions", Uni. of Melbourne Gallery.

MARLEE CREASER
Born 1932, Sydney

Julian Ashton School, Desiderius Orban Art School

Individual Exhibitions since 1972:
Gallery A, Sydney & Melbourne, Ewing and George Paton Galleries, Uni. of Melbourne, Gryphon Gallery, Melbourne

Group Exhibitions:
Mildura Sculpture Triennial, Perspecta 1981, Biennale of Sydney, Australian Sculpture Triennial, Melbourne, Ivan Dougherty Gallery, "Women and Arts Festival", Art Gallery of N.S.W.

PETER CROCKER
Born 1952

University of Sydney, Sydney College of the Arts

Individual Shows since 1981:
ICA, Central St., Images Gallery, Garry Anderson Gallery.

Group Shows:
"Phototactics", ICA, Central St., Experimental Art Foundation, Adelaide, "Magic Bodies", Artspace, "Sculpture '85", Melbourne, Manly Art Gallery.

NEIL DAWSON
Born 1948, Christchurch

University of Canterbury, Victorian College of Arts

Individual Exhibitions and Installations since 1972:
Melbourne, Pinacotheca Gallery, Christchurch, Brooke/Gifford Gallery, Wellington, Elva Bett Gallery, Dunedin, Bosshard Gallery, Auckland, Denis Cohn Gallery, Washington, New Zealand Embassy, Wellington, Peter McLeavey Gallery, Christchurch, Robinson/Brooker Gallery, Auckland City Art Gallery "Vanishing points", Wellington, National Art Gallery "Reflections", Christchurch, Robert McDougall Art Gallery, "Paper, scissors, rock"

Group Shows:
Christchurch, CSA Gallery "4 sculptors", Christchurch Arts Festival "Environmental structures", Christchurch, CSA Gallery "Platforms", Mildura, Sculpture Triennial, Auckland City Art Gallery "Little works", Wanganui, Sarjeant Gallery "4 sculptors"

MARGARET DODD
Born 1941, South Australia

S.A. School of Art, Adelaide University, University of California

Exhibitions since 1966:
Artist's Contemporary Gallery, Sacramento, USA, Watters Gallery, National Gallery of Victoria, Tasmanian Museum & Art Gallery, Llewellyn Gallery, Adelaide, Powell Street, Gallery, Art Gallery of N.S.W., Galerie Nova Spectra, Den Haag, Art Gallery of S.A., Avago, Sydney, Adelaide Festival, "Continuum", Tokyo, Perspecta, Artspace, French Women's Film Festival, Paris, Tyneside Film Festival, U.K.

MICHIEL DOLK

1. "Positions Vacant — a disposable Mural", with M. Fairskye Perspecta 1983, Art Gallery of N.S.W.
2. "Head On/Off".
   Close Remarks — Art Theory Show, Art Space 1985

"Blind Man" at the Stock Exchange, 1985

HEATHER DORROUGH
Born 1933, London

Eastborne College of Art, The Royal College of Art, London, City Art Institute

Individual Exhibitions since 1965:
Darlinghurst Galleries, Sydney, Bonython Gallery, Sydney, Robin Gibson Gallery, Sydney, Crafts Council of Australia Gallery, Sydney, Meat Market Gallery, Melbourne, Festival Centre Gallery, Adelaide

Group Exhibitions:
International Craft Exhibition, Stuttgart, "Woolworks", Ararat Gallery, Victoria, "Fabric Art", Art Gallery of New South Wales, "Australian Crafts" Exhibition by the Crafts Board of the Australia Council, 3rd International Miniature Textiles Exhibition, UK, "A new leaf", Crafts Council of New South Wales, "Wish you were Here", Travelling Exhibition, "Future Fibre", Ivan Dougherty Gallery.

RICHARD DUNN
Born 1944, Sydney

University of New South Wales, Royal College of Art, London

Individual Exhibitions since 1972:
Gallery A, Sydney, Warehouse Gallery, Melbourne, Institute of Modern Art, Brisbane, Art Projects, Melbourne, QED, Sydney, Yuill/Crowley, Sydney, Tolarno Galleries, Melbourne, P.S.I., New York

Group Exhibitions:
"The Work and Its Context" San Francisco Museum of Modern Art, 3rd Biennale of Sydney, "Frame of Reference" George Paton Gallery, Perspecta 1981, "Popism", N.G.V., "Australian Art in Amsterdam" Galerie Beiderberg-Mueller, "D'un Autre Continent" ARC/Musee d'Art Moderne de la Ville de Paris, "The Politics of Picturing" University of Tasmania, "Recent Australian Painting" Art Gallery of South Australia, "Visual Tension" Australian Centre for Contemporary Art, Melbourne, "The Pleasure of the Gaze" Art Gallery of Western Australia, "Australian Art in Our Time" Memphis Brooks Museum, "Mass" New Museum, New York

JEAN-MARC DUPRE
Born 1953, France

National School of Fine Arts, Dijon, Victorian College of the Arts, National Theatre, Melbourne

Exhibitions since 1980:
Australian Centre for Photography, Caulfield Photographic Project, Melbourne, Anthill Theatre, Melbourne, Wigtysmans Gallery, Philippines, Bibliotheque Nationale, Paris, Melbourne Fringe Art Festival.

JANENNE EATON
Born 1950, Melbourne

Caulfield Institute of Technology, The Australian National University

Individual Exhibitions since 1977:
Lister Gallery, Perth, Hogarth Gallery, Sydney, Pinacotheca Gallery, Melbourne, Mori Gallery, Sydney

Group Exhibitions:
Undercroft Gallery Acquisitions Exhibition, University of Western Australia, Georges Invitation Art Prize, Melbourne, National Art Award, Canberra, "New Art", Selections from the Michell Endowment, National Gallery of Victoria, "Collectors Choice", Gallery Huntly, Canberra.

BONITA ELY
Born 1946, Mildura

Caulfield Institute of Technology, Prahran College A.E., St. Martin's Art School, London

Exhibitions since 1971:
Ewing Gallery, Uni. of Melbourne, "Post Object Show", Experimental Art Foundation, International Video Show, New York, "Women's Postal Event", ICA, London, Mildura Sculptura Triennial, Art Projects Gallery, Melbourne, Women's Art Movement Gallery, Adelaide, ACT 2 & 3, Canberra, Australian Sculpture Triennial, Melbourne, IMA, Brisbane, Perspecta, Anzart New Zealand, Performance Festival, West Berlin, A.U.S.T.R.A.L.I.A. at Zona, Italy, "Continuum", Tokyo, "Austauch/Exchange", Ivan Dougherty Gallery, Avago Gallery, "Making Appearances", Charlottenborg Art Gallery, Copenhagen

JACQUELINE FAHEY
Born 1929, Timaru

University of Canterbury

Individual Exhibitions since 1974:
Auckland, John Leech Galleries, Auckland, Barry Lett Galleries, Auckland, RKS Art, Wellington, Galeries Legard, Auckland City Art Gallery

Group Exhibitions:
Auckland City Art Gallery "Young contemporaries", Auckland, Barry Lett Galleries "New year/new work 79", Wellington, The Woman's Gallery "Mothers", Auckland City Art Gallery "Anxious images"

MERILYN FAIRSKYE
Born 1950, Melbourne

National Art School, Alexander Mackie College of Advanced Education

Individual Exhibitions since 1980:
Avago, Sydney, Filmmakers Cinema, Sydney, Union Street, Sydney, Roslyn Oxley9, Sydney

Group Exhibitions and Murals:
"The Panel Show", Australian Centre for Photography, "Sexual Imagery in Art", University of Tasmania, Perspecta 83, "Artists for Peace Exhibition", Sydney, "The Politics of Picturing", University of Tasmania, Super 8 Film Festival, Sydney, and Melbourne, "The Romance Show", Artspace, "The Pleasure of the Gaze", Art Gallery of Western Australia, Anzart, New Zealand, "The

Politics of Picturing" Institute of Modern Art, Brisbane, "Close Remarks", Artspace, "Garibaldi's", Darlinghurst, ACI, Waterloo, Woolloomooloo Mural Project, "Disposable mural", Art Gallery of New South Wales, Kingston, Tasmania

KATE FARRELL
Born 1959, Albury

Newcastle C.A.E., Sydney College of the Arts

Exhibitions since 1982:
The Butchers Exhibit, The Performance Space, "The Life of Energies Show", Artspace, "The Future Unperfect Show", Artspace, "Show No Cowardice Show", Institute of Modern Art, Brisbane, "Various Artists Ltd.," One Day Show, Sydney

DENNIS DEL FAVERO

Works as art director, designer, photographer and writer in advertising, community arts, corporate, music, theatre and visual art fields. At present is artist-in-resident with FILEF. Most recent work includes designing with Midnight Oil their RED SAILS IN THE SUNSET National Touring Concert and directing, photographing and co-writing SCENARIO N. 5 for the "Images of Immigrants" show at the Australian Centre for Photography.

VICTORIA FERNANDEZ
Born 1958, Washington D.C.

"La Cambre", Brussels, City Art Institute

Individual Exhibitions since 1981:
Garry Anderson Gallery, Sydney

Group Exhibitions:
Garry Anderson Gallery, Sydney, Ivan Dougherty Gallery, Sydney, Images Gallery, Sydney

ANNE FERRAN
Born 1949, Sydney

University of Sydney, Mitchell CAE, Bathurst, Sydney College of the Arts

Individual Exhibitions:
Performance Space Gallery, Sydney

WAYNE FIMO
Born 1958, Adelaide

South Australian School of Art

Individual Exhibitions since 1981:
Developed Image Gallery, Adelaide, Australian Centre for Photography, Sydney

Group Exhibitions:
"Reconstructed Vision", Art Gallery of New South Wales, Art Gallery of South Australia, "Visions after Light", Contemporary Art Society, Adelaide, "Working Photography" Art Gallery of South Australia, "South Australian Paperworks Show", Experimental Art Foundation, "Fresh Cut", Australian Centre for Photography, "Time Past" and "Time Present"

FILEF (Italian Federation of Migrant Workers and their Families)

FILEF was formed in Italy in 1967 by a group of Italian Trade Unions, workers and intellectuals including the artist Renato Guttuso, the writer Carlo Levi and the film director Pier Paolo Pasolini. It has representative organizations in over 25 countries to which Italian working people have emigrated, including Australia, where it was established in 1972. Its primary aim is to organize and unite migrant working people so as to promote and defend their rights in all areas of their lives. It assists Italian working people to promote their own interests and the interests of other migrant working peoples in the fields of culture, education, health, women's rights, social security and work. Through these activities and in collaboration with numerous other migrant organizations and communities, FILEF works towards eliminating racism as an economic and social reality, in the process of building a genuinely democratic, egalitarian and multicultural Australia.

LISE FLØISTAD
Born 1956, Calcutta, India

Rhode Island School of Design, U.S.A., Sydney College of the Arts

Exhibitions since 1975:
9th Mildura Sculpture Triennial, Mildura Arts Centre, Coventry Gallery, Sydney, Penrith Regional Gallery, Chuck Levitan Gallery, New York, Woods-Gerry Gallery, Providence, Rhode Island, Risør Husflid, Norway

JACQUELINE FRASER
Born 1956, Dunedin

University of Auckland

Individual Exhibitions since 1974:
Dunedin, Bosshard Gallery, Wellington, Peter McLeavey Gallery, Auckland, Sue Crockford Gallery

Group Exhibitions:
Auckland City Art Gallery "Young contemporaries", Mildura sculpture triennial, Manawatu Art Gallery "Flight fancies", Wellington, National Art Gallery "Sculptural propositions", Dunedin Public Art Gallery "New Zealand drawing", Wellington, City Art Gallery "Aramoana show", Anzart, Wellington, National Art Gallery "3 Women sculptors", Wellington "F1 sculpture project", Dunedin "Art in Dunedin".

ADRIENNE GAHA
Born 1960, Sydney

Sydney College of the Arts, East Sydney Technical College

Exhibitions and Performances since 1983:
"Last Past The Postism", Art Unit, Sydney, "Bunker to Bunker", Art Unit, Sydney, "Womens Work", Women in Arts Festival, Sydney, "Recent Figurative Drawing", Uni. of Tasmania, "Told by an Idiot", Performance Space, Sydney, Art Unit, Sydney, Fringe Club, Adelaide Festival, Canberra School of Arts, Trade Union Club, Sydney.

IAN GENTLE
Born 1945, Melbourne

National Art School, Alexander Mackie College

Individual Exhibitions since 1981:
Macquarie Galleries, Orange Festival of Arts, Dusseldorf Gallery, Perth, Praxis Gallery, Perth, Penrith Regional Gallery

Group Exhibitions:
"Continuum", Ivan Dougherty Gallery, "New South Wales Young Contemporaries", Wollongong Art Gallery and tour, "Three Aspects: Gentle, Kozic, Weekes", Adelaide Festival, "Bush Week", Macquarie Galleries and Queensland College of Art Gallery, "Audio Visual Art in Western Australia", Art Gallery of Western Australia, "Animal Imagery in Contemporary Art", Regional Art Galleries in Victoria and Wollongong Art Gallery.

RICHARD GOODWIN
Born 1953, Sydney

University of NSW

Individual Exhibitions since 1974:
Terrace Galleries, Hogarth Galleries, Roslyn Oxley Gallery, Pinacotheca Gallery, Michael Milburn Gallery, Art Council Gallery, Canberra, Wollongong City Gallery.

Group Exhibitions:
"Contemporary Australia Art", Hogarth Galleries, "2nd Australian Sculpture Triennial", Melbourne, "Sculpture at the Performing Space", Sydney, Penrith Regional Gallery, Mildura Sculpture Triennial, "Graven Images", West Australian Art Gallery, Drawing Show — Nuremberg, Germany.

ROBIN GORDON
Born 1943, Sydney

National Art School, Alexander Mackie C.A.E.

Individual Exhibitions since 1981:
Macquarie Galleries, Sydney, Festival of Perth, Fremantle Art Gallery, Bonython Gallery, Adelaide, Queen Victoria Museum & Art Gallery, Launceston, Burnie Art Gallery

Group Exhibitions:
"Project 33", Art Gallery of New South Wales, "Fancy Goods", Great Britain, "Skin Sculpture", New Zealand, "The Australian Experience: Images and Origins" Crafts Council Centre Gallery, Sydney, Sheila Hicks Installation, Crafts Council Centre Gallery, Women and Arts Festival, "From the Inside Out", Australian Crafts 1983 & 1984, Meat Market Craft Centre, Melbourne, "ARTZOO", Australian National Gallery, "Aspects of Australian Craft", Power House Museum, Sydney, "Image & Surface", Crafts Council Centre Gallery, Sydney, Lewers Bequest & Penrith Regional Art Gallery, "Impulse and Form", Art Gallery of Western Australia, "The Evolution of Style, Australian Motif", Craft Centre Gallery

ELIZABETH GOWER
Born 1952, Adelaide

Prahran College of Advanced Education, Mercer House Teachers' College

Individual Exhibitions since 1975:-
Central Street Gallery, Sydney, George Paton Gallery, Powell Street Gallery, Melbourne, Coventry Gallery, Sydney, Axiom Gallery, Melbourne, Institute of Modern Art, Brisbane, Christine Abrahams Gallery, Melbourne

Group Exhibitions:
"East Coast Drawing — Towards Some Definitions", Institute of Modern Art, Brisbane, "The Women's Show", Experimental Art Foundation, South Australia, "Fabrics in Art", Art Gallery of New South Wales, "Australian Artists", Cunningham Ward Gallery, New York, "The Map Show", Ewing and George Paton Galleries, "Lost and Found — Objects and Images", Ewing and George Paton Galleries, Third Biennale of Sydney, "Drawn and Quartered: Australian Contemporary Paperworks", Art Gallery of South Australia, Australian Perspecta, "Ten Years", University of Queensland Art Museum, "Survey of Australian Art 1970-1980", Art Gallery of South Australia, "On Site", Tasmanian School of Art Gallery, "IsolAustralia", Italy.

ANNE GRAHAM
Born 1949, England

Manchester Polytechnic, Royal College of Art, WAIT

Individual Exhibitions since 1973:
Cockpit Gallery, London, Praxis Gallery, Fremantle, Darklight Gallery, Fremantle, A.C.P., Sydney, I.M.A., Brisbane, Art Space, Performance Space

Group Exhibitions:
Royal College of Art, London, Seibu, Tokyo, "Women's Show", Undercroft Gallery, Perth, Anzart, Hobart, Praxis, Fremantle, A.C.P. 10th Anniversary Exhibition, Project 48, Art Gallery of N.S.W.

JOAN GROUNDS
Born 1939, Atlanta, Georgia

Exhibitions since 1972:
Watters Gallery, Powell Street Gallery, Mildura Sculpture Triennial, World Crafts Council Exhibition, Toronto, New Australian Film & Video Festival, London, International Festival of Short Films, Oberhausen, 10th Paris Biennale, Sydney Biennale, Ewing Gallery, ACT II and III, Canberra, Artspace, Jam Factory, Ivan Dougherty Gallery.

FIONA HALL
Born 1953, Sydney

National Art School

Individual Exhibitions since 1976:
Galeria Fotografica Nadar, Pisa, Italy, Creative Camera Gallery, London, Church Street Photographic Centre, Melbourne, Australian Centre for Photography, Tasmanian School of Art Gallery, The Developed Image Gallery, Adelaide, Visibility Gallery, Melbourne

Group Exhibitions:
"Women Photographers", National Gallery of Victoria, Perspecta, "By Arrangement", DBR Gallery, Cleveland, Ohio, "Project 38: Reconstructed Vision", Art Gallery of New South Wales, Biennale of Sydney, "Contemporary Color Photography", Newcastle Regional Art Gallery, "New American Photographs", California State College, "Year of the Tree", Art Gallery of New South Wales, "Interface", Centre Gallery, Adelaide, "Time Present and Time Past", Australian Centre for Photography

PAMELA HARRIS

South Australian School of Art

Group Exhibitions since 1975:
"It's Great to be an Australian Woman?", "November Eleventh", "Earthworks Poster Collective", "Australian Prints in Secondary Schools", "All Australian Poster Show", "Women and Arts Festival: From the Inside Out", "Festival 1984", South Australia Festival of Arts, "Art and Working Life Project", "Print as Object", "Anzart".

NIGEL HELYER
Born 1951, Hampshire, UK

West Sussex College of Design, Liverpool College of Fine Art, Royal College of Art

Individual Exhibitions since 1971:
Galerie Marina Dinkler, Berlin, Galerie Lieux de Relations, Lyon, Spectro Gallery, Newcastle-Upon-Tyne, Nexus Gallery, Fremantle, Praxis Gallery, Fremantle, Aspex Gallery, UK

Group Exhibitions:
"Animal, Vegetable, Mineral", Liverpool Academy Galleries, "Artificial Light Show", Newcastle Polytechnic, "New Contemporaries", ICA London, "The British Polaroid Open Exhibition", UK & Holland, "Show of Presence", Praxis Gallery, Fremantle, Festival of Perth, Second Australian Sculpture Triennale, National Gallery of Victoria, "The Raw Edge", University of Tasmania.

CHRISTOPHER HODGES
Born 1954, Sydney

Alexander Mackie College of Advanced Education

Individual Exhibitions since 1979:
Coventry Gallery, Sydney, Arts Council Gallery, Sydney, Michael Milburn, Brisbane

Group Exhibitions:
"CONTINUUM NAS 60-AMC 80", Ivan Dougherty Gallery and Wollongong City Art Gallery, "Recent Works", Coventry Gallery, "Painter's Sculptures", Australian Centre for Contemporary Art, Melbourne, "In all directions" and "Small Works" Michael Milburn.

JANICE HUNTER
Born 1943, Grafton

Tasmanian College of Education, School of Art, University of Tasmania

Individual Exhibitions since 1984:
Bowerbank Mill, Deloraine, Avago Gallery, Sydney, Fine Arts Gallery, University of Tasmania, Bibra Gallery, Melbourne

Group Exhibitions:
"New Works", University of Tasmania Fine Arts Gallery, "Bon A Tirer", School of Art Gallery, Mount Nelson, "Flights of Fantasy", Salamanca Arts Festival, "Women & Arts Festival", Sydney, Anzart, "Contemporary Australian Painters & Printmakers", Ellimatta Galleries, Sydney, "Women & Arts Festival", Hobart, Installation W.A.M., Windowbox, Adelaide Festival.

WAYNE HUTCHINS

Alexander Mackie College, Sydney Teachers College

Mural Projects since 1977
Macquarie University, Total Oil Refinery, La Perouse, Hordern Pavillion, RAS Showground, Max Webber Library, Blacktown, Bondi Pavilion, Styles Street Playground, Leichhardt, The Crescent, Annandale, Sarah Redfern Community School, North Freemantle Community School, Campbellfields Primary School, Fairvale High School, St. Patrick's Girl's High School.

LALEEN JAYAMANNE

Filmography

Performed In: *Hippodrome Hardware* by Red Grooms 1973, New York City; *Awareness of Communications* by Rudy Burckhardt 1973, New York City; *Devil Dancing from the Lower East*, by Jackob Burckhardt 1974, New York City; *Works in Regress* by Jackob Buckhardt, 1975 New York City

Directed in Australia: *Anatomy, Lamentations*, 1983; *A song of Ceylon*, 1985.

Multi-media in Australia Performances: *What is Black and White and Red all Over?*, 1978; *Relations, A Duet in black and white*, (with Sally Sayer), 1983.

MERRYLE JOHNSON
Born 1949, Melbourne

Individual Exhibitions since 1976:
Bendigo Regional Art Gallery, Powell Street Gallery, Melbourne, Museum of Modern Art, Oxford, Castlemaine Regional Art Gallery, Christine Abrahams Gallery, National Gallery of Victoria, Australian Centre for Photograhpy

Group Exhibitions:
Abraxas Gallery, Australian Centre for Photography, Church Street Photographic Centre, Monash University, The Developed Image, Australian National Gallery, Canberra

TIM JONES
Born 1950, England

St. Martin's School of Art, Royal College of Art

Individual Exhibitions since 1978:
John Holt Gallery, I.C.A. London, Galerie Dusseldorf, Perth, Albany Town Hall

Group Exhibitions:
Royal Academy, London, Walker Art Gallery, Nigel Greenwood Inc., Camden Art Centre, Newcastle Polytechnic Gallery, Serpentine Gallery, Nicola Jacobs Gallery, Ikon Gallery, Whitechapel Art Gallery

STEPHEN KILLICK
Born 1947, London

S.A. School of Art, National Gallery School, Melbourne

Individual Exhibitions since 1969:
Llewellyn Gallery, Adelaide, Ray Hughes Gallery Brisbane & Sydney, Eyeball Gallery, Melbourne, CAS Melbourne, Art of Man Gallery, Sydney

Group Exhibitions:
Pinacotheca, Melbourne, Perc Tucker Gallery, Townsville, Perspecta 1983, Second Australian Sculpture Triennial, N.G.V., "Painters' Sculptures", Australian Centre for Contemporary Art.

THEO KONING
Born 1950, Holland

Claremont Technical College, WA

Individual Shows since 1974:
Fremantle Arts Centre, Praxis, Perth, University of WA, The Art Gallery of WA, Art Gallery of South Australia, Anzart, Tasmania, Galerie Dusseldorf

Group Shows:
"Drawing for Sculpture", Desborough Galleries, Perth, "The Perth Prize for Drawing International, The Art Gallery of WA, Festival of Perth, "The mask Exhibition", Mildura Arts Centre, "The Twelve Days of Christmas", Crafts Council of Australia, "150 Anniversary Sculpture Exhibition", WAIT, "Road Show — West to East", The Art Gallery of W.A., "Photo Documents", WAIT, "The Dog Show", Fremantle Arts Centre, "Artists Against Uranium", Experimental Art Foundation, Adelaide, "Form-Image-Sign", The Art Gallery of WA, "The China Show", Guangdong Academy of Fine Arts

MARIA KOZIC

Film Screenings:

"Popism", N.G.V., "The Super 8 Phenomena", Australian Film Institute, Melbourne Film Festival, 3rd Super 8 Film Festival, Sydney, "Recent Films by Australian Artists", A.N.G., Anzart, Hobart, Super 8/Video Overload, Glass House Cinema, Melbourne, Continuum 83, Tokyo, "Filmmaker's Visions", Auckland and Wellington Art Gallery, Hudini Cinema, Zurich Switzerland.

VINETA LAGZDINA
Born 1945

University of Adelaide

'The Black Snake' — performance work for voice and electronics with slides. Collaborated with Derek Kreckler.

Anzart — performance of 'The Black Snake' and sound track for 'Double Dream' by Jill Scott. Currently working with 'Dynabytes', all female recording group.

JANET LAURENCE
Born 1947, Sydney

Sydney University, Academia Belle Arte, Perugia, Alexander Mackie College, New York Studio School, City Art Institute

Individual Exhibitions since 1981:
I.C.A. Central Street, Sydney, Roslyn Oxley Gallery, Sydney, Perc Tucker Memorial Gallery, Adelaide Experimental Art Foundation, Melbourne University Gallery, Avago Sydney, Artspace, United Artists Gallery Melbourne

Group Exhibitions:
Z.O.N.A. Australia, Florence, S.C.H.E.M.A. Gallery, Florence, "26 Characters", Adelaide Arts Festival, "Surface-Image", Lewers Bequest Gallery, Penrith, Crafts Council Gallery of NSW, "Australian Artists", Warwick Arts Trust, London, "ISOLAUSTRALIA", Venice.

LINDY LEE
Born 1954, Brisbane

Brisbane College of Advanced Education, University of Calgary, Alberta, Canada, Universita Per Stranieri, Perugia, Italy, The Chelsea School of Art, London, Sydney College of the Arts

Exhibitions since 1982:
"From the Inside Out — Aspects of Women's Art", Crafts Council Gallery, Sydney, "The 1984 Show", Images Gallery, Sydney, "Rites of Delay", Institute of Modern Art, Brisbane, "Future Unperfect", Artspace, Sydney, "Queensland Works", University of Queensland Art Gallery, "Pleasure of the Gaze", Art Gallery of Western Australia, "Close Remarks", Artspace, Sydney, "Black is not as Black as all that", Union Street Gallery, Sydney

JOHN LETHBRIDGE
Born 1948, New Zealand

Wellington Polytechnic, Elam School of Fine Arts, University of Auckland

Individual Exhibitions since 1970:
Auckland City Art Gallery, Coventry Gallery, Sydney, Institute of Modern Art, Brisbane, Ray Hughes Gallery, Brisbane, National Gallery of Victoria, Australian Centre for Photography, One Central Street, Sydney, Yuill/Crowley Gallery, Sydney, Tolarno Gallery, Melbourne, White Art Gallery, Tokyo, Japan, Queensland Art Gallery, Brisbane

Group Exhibitions:
International Print Biennale, Paris, Mildura, Sculpture Biennale, "Post-Object Art in Australia and New Zealand", Experimental Art Foundation, Adelaide, "Frame of Reference"; George Paton Gallery, University of Melbourne, "EUREKA!", Institute of Contemporary Arts, London, Biennale of Sydney, XII Biennale of Paris, "Continuum", Japan, "Meaning and excellence"; Edinburgh Festival, "5 Australian Artists", Daadgalerie, Berlin.

HENRI LEWIS
Born 1957, Sydney

San Francisco Art Institute

Individual Exhibitions since 1980:
Galerie Texbraun, Paris, Galerie Junod, Lausanne, Switzerland, Galerie Ton Peck, Utrecht, Holland, Galerie Rudolf Kicken, Cologne, Germany, Galerie Swidbert, Dusseldorf, Germany

Group Exhibitions:
San Francisco Art Institute, Galery La Mamelle, San Francisco, Galerie Rudolf Kicken, Cologne, Germany, University of Arizona, Tempe, Arizona, National Art Fair, Amsterdam, Fiac, Paris, Le Pavillon des Arts, Paris, Centre National de la Photographie, Palais de Tokio, Paris, Kunstverein Stuttgart, Germany.

KATE LOHSE
Born 1948, Crookwell, New South Wales

Individual Exhibitions since 1980:
Students Gallery, Mori Gallery, Drummond Street Gallery, Melbourne

Group Exhibitions:
"Ten Artists", Wentworth Falls, "Opening Show", Mori Gallery, Perspecta, Wollongong City Gallery, "Print as object", Print Council of Australia, Melbourne, "Heartland", Wollongong City Gallery and tour.

D'ARCY, EMERSON AND LORRIMER

A team of designers working in interior/stage architecture community arts, exhibition, museum, music, opera, promotion, theatre and television. Recent projects include designing the Dynamic Hepnotics Video Clip GOTTA BE WRONG and ILLUSION by Mike Mullins and Peter Carey.

GEOFF LOWE
Born 1952, Melbourne

Royal Melbourne Institute of Technology

Individual Exhibitions since 1975:
Anna Simons Gallery, Canberra, Crossley Gallery,

Melbourne, Robin Gibson Gallery, Sydney, Powell Street Gallery, Melbourne, Roslyn Oxley9, Sydney

Group Exhibitions:
"Artists For Labor", Toorak Galleries, Melbourne, "New Generation Victorians", Mornington Arts Centre, Melbourne, "Aspects Of The Landscape", Powell Street Gallery, Melbourne; Bendigo; Benalla, "Figures And Faces", Heide Park and Art Gallery, Melbourne, "Selected Works From The Michell Endowment", Banyule Gallery, Melbourne, "Apocalypse + Utopia", University of Melbourne "The Politics Of Picturing", University of Tasmania, Hobart, "Architectura Picta", Ewing and George Paton Galleries, Melbourne; ANZART, Edinburgh, "Visual Tension", Australian Centre for Contemporary Art, Melbourne

NOELENE LUCAS
Born 1948, Melbourne

Diploma of Art — P.I.T.

Exhibitions since 1971:
"Nine young sculptors", Age Gallery, Melbourne, "The Grid Show", Ewing Gallery, Melbourne University, "The Women's Show", Experimental Art Foundation, "15 Sculptors", National Gallery of Victoria, Australian Sculpture Triennial, Melbourne, Mildura Sculpture Triennial, "The Doll Show", LaTrobe University, Continuum, Tokyo.

MICHELE LUKE
Born 1957, Adelaide

South Australian School of Art

Group Exhibitions since 1980:
"Quantum Leaps — Womens Art Show", Experimental Art Foundation, Adelaide, "First Hand Exhibition", University Union Gallery, Adelaide, "Middle White Major Exhibition", Contemporary Arts Society, South Australia, "New Works 1983-84", Fringe Centre, Adelaide Festival, "8 ek'si bish'e nists", University Union Gallery, Adelaide, "Fresh Cut Exhibition", Experimental Art Foundation, "A Decade at the E.A.F. Performance Show", Experimental Art Foundation, "Anzart", Auckland, New Zealand, "A Night of Film and Video", Experimental Art Foundation, "3rd Sydney Super 8 Film Festival", "Anzart Super 8 Film Festival", Hobart, "10th International Super 8 Festival", Brussels, "Artists' Film Show", Florence, Vienna and Paris.

DAVID LYONS
Born 1961, Papua New Guinea

South Australian School of Art

Exhibitions since 1979:
"Two Performances, Diagram", Experimental Art Foundation, "First Hand", Union Gallery, University of Adelaide, "Twenty Six Characters", Adelaide Festival Fringe, "Zone Work, Son Et Lumiere", South Australia School of Art Gallery, "Fresh Cut", Experimental Art Foundation, "Fittings and Fixtures", Union Gallery, University of Adelaide, "Effigies", Experimental Art Foundation.

JENNIFER McCAMLEY AND JANET BURCHILL

J. McCamley and J. Burchill collaborate on film, video and installation projects

ANNE MACDONALD
Born 1960, Tasmania

Tasmanian School of Art, University of Tasmania Postgraduate Award

Exhibitions since 1981:
"Towards a Personal Symbol" Tasmanian School of Art Gallery "Over the Wall" Tasmanian School of Art Gallery, "Exhibition 10" P.C.A. Gallery, Melbourne, "With the Grain" Long Gallery, Hobart, "The New Wave Show" Editions Gallery, Freemantle, "The Manipulated Image" Images Gallery, Sydney, "The Constructed Image" Chameleon Gallery, Hobart, The Australian Centre for Photography, Queen Victoria Museum and Art Gallery.

FIONA MacDONALD
Born 1956, Rockhampton, Queensland

Brisbane College of Advanced Education, Adelaide College of the Arts and Education

Exhibitions since 1980:
"Works by Eight", Brisbane Community Arts Centre, Mori Gallery, Sydney, George Paton Gallery, Melbourne, "Queensland Works", University of Queensland, "Colour, Form, Pattern", University of Tasmania

ROBERT McLEOD
Born 1948, Glasgow

Glasgow School of Art

Individual Exhibitions since 1974:
Wellington, Antipodes Gallery, Auckland, Peter Webb Galleries, Wellington, Elva Bett Gallery, Auckland, Petar James Gallery, Wellington, City Art Gallery, Wellington Louise Beale Gallery, Auckland, Red Metro

IAN MCMILLAN
Born 1950, Te Awamutu

University of Auckland

Individual Exhibitions since 1980:
Auckland, Denis Cohn Gallery, Auckland, Last and First Cafe, Auckland, RKS Art, Wellington, Janne Land Gallery

Group Exhibitions:
Auckland, Barry Lett Galleries "New year/new work", Auckland City Art Gallery "Project programme 7: works from studios", Wellington, National Art Gallery "Show the flag", New Plymouth, Govett-Brewster Art Gallery "Parihaka centennial", Auckland, Closet Artists Gallery "Closet artists", Auckland, RKS Art, "Working studies", Christchurch, McDougall Art Gallery "Fresh art"

HILARIE MAIS
Born 1952, Leeds, Yorkshire

Bradford School of Art, Winchester School of Art, Slade School of Fine Art, London

Individual Exhibitions since 1977:
Cuningham Ward, New York, Billiard Room Gallery, Boston, Betty Cuningham, New York, Roslyn Oxley Gallery, Sydney

Group Exhibitions:
"Seven Sculptors", Southern Arts, Guildhall Gallery, Winchester, "Artists Choice", Audubon Gallery, Charleston, South Carolina, "Small Works", Cuningham Ward, New York, "Recent Directions in Sculpture", New York Studio School Gallery, "Critics Choice", Atlantis Gallery, London, "Australian Sculpture Now", 2nd Australian Sculpture Triennial, National Gallery of Victoria, "New Sculptors, New Sculpture", Christine Abrahams Gallery, Melbourne

VICTOR MAJZNER
Born 1945, U.S.S.R.

Caulfield Institute of Technology

Individual Exhibitions since 1971:
Hawthorn City Art Gallery, Ray Hughes Gallery, Brisbane, Desborough Galleries, Perth, Powell Street Gallery, Melbourne, Axiom Gallery, Melbourne, Quentin Gallery, Perth, Christine Abrahams Gallery, Melbourne

Group Exhibitions:
"New Generation Painters", Mornington Peninsula Arts Centre, "The Australian Image", Benalla Art Gallery, "Artists' Artists", National Gallery of Victoria, "Mask Show", Mildura Arts Centre, "Powell Street Artists", Betty Cunningham Gallery N.Y., "La Post Avanguardia", Experimental Art Centre, Naples, "European Beginnings", Ivan Dougherty Gallery, "The Seventies", National Gallery of Victoria, "Form-Image-Sign", Art Gallery of Western Australia

AKIO MAKIGAWA
Born 1948, Japan

Nihon University, Japan, Claremont Technical College, Perth, Western Australian Institute of Technology, Victorian College of the Arts, Melbourne

Individual Exhibitions since 1977:
Collectors Gallery, Perth, Fremantle Arts Centre, Galerie Dusseldorf, Perth, Victorian College of the Arts Gallery, Wagga Wagga City Art Gallery, Bonython Gallery, Adelaide, Adelaide Festival Centre, Ina Art Gallery, Tokyo, Japan, Canberra School of Art Gallery, Christine Abrahams Gallery

Group Exhibitions:
First and Second Australian Sculpture Triennial, Melbourne, Post-graduate Exhibition, Victorian School of Art Gallery, "Asian Interface", Craft Council Centre Gallery, Sydney, "Sculpture Siege", Heide Gallery, Melbourne, "Pleasure of the Gaze", The Art Gallery of Western Australia, "Impulse and Form", The Art Gallery of Western Australia.

SIMONE MANGOS
Born 1959, Sydney

City Art Institute, Conservatorium of Music

Individual Exhibitions since 1982:
Bondi Pavilion Gallery, Sydney, E.S.T.C. Cell Block, Sydney

Group Exhibitions:
"Audio Only", I.D.G. Sydney, "Noise and Muzak", Ewing and George Paton Galleries, Melbourne, "Te Ve Tabu", Metro, Paddington, "Alternativa", Lisbon, Portugal, "Quantum Leaps", Experimental Art Foundation, Adelaide, "Message a L'Etranger", Gallerie Diagonal, Paris, "Continuum 83", Tokyo, Japan, "Beyond the Prefab", Art Unit, Sydney, "Sculptors' Choice", Irving Sculpture Gallery.

ROSS MELLICK
Born 1934, Goondiwindi, Queensland

No formal art studies. Ph.D. (University of London).

Individual Exhibitions since 1962:
St. Martin's Gallery, London, Bonython Gallery, Sydney, Macquarie Galleries, Sydney, Murray Crescent Gallery, Canberra, Gallery A, Sydney

Group Exhibitions:
IInd Sculpture Triennale, National Gallery of Victoria, IXth Mildura Sculpture Triennial.

MENTAL AS ANYTHING

Mental As Anything performed their first lounge room concerts early in 1976. They met at art school while bludging off their student allowances and dodging their colouring-in classes so they could attempt to learn their favourite party tunes.

The original members — Martin Plaza, Wayne Delisle and Reg Mombassa were joined shortly after by Greedy Smith, also an art student, and slightly later still by Peter O'Doherty.

In 1978 the band acquired a manager and record company and cut a few records — limping to the status of semi-commercial minor cult-heroes.

GEOFF MILLER
Born 1953, Australia

Sydney College of the Arts

Individual Exhibitions since 1984:
Moltkerei Werkstaat, Cologne, West Germany, Roslyn Oxley9, Sydney

Group Exhibitions:
Wollongong City Gallery, Zarra Street Gallery, Metro Television, Art/Empire/Industry, Artspace, Anzart, R.M.I.T., T.B.A. Nederlands, Experimental Art Foundation, The Performance Space, Irving Sculpture Gallery.

MARGARET MORGAN
Born 1958, Sydney

Alexander Mackie College

Individual Exhibitions since 1980:
Students Gallery, Sydney, Mori Gallery, Drew Gallery, UK

Group Exhibitions:
"APMIRA", Sydney, "Urban Images", Ivan Dougherty Gallery, Perspecta 1983, "Artists against militarism", Artspace, "Heartland", Wollongong City Gallery and tour.

JAN NELSON
Born 1955 Melbourne

Victorian College of the Arts

Individual Exhibitions since 1984:
Christine Abrahams Gallery, Melbourne

Group Exhibitions:
Victorian College of the Arts, Gertrude Street Artists' Spaces, Melbourne

DEREK NICHOLSON

After production course at NIDA completed Sadlers Wells Stage Design Course in 1969. Specializes in lighting design. Teaches design in Design Studio program at Sydney University Department of Architecture and at the Art Workshops. Director of Theatre Workshop.

SUSAN NIGHTINGALE
Born 1955

Victorian College of the Arts

Exhibitions since 1979:
Victorian College of the Arts Gallery, Realities Gallery, Melbourne

JOHN NIXON
Born 1949 Sydney

Preston Institute of Technology, National Gallery of Victoria Art School, State College of Victoria

Individual Exhibitions since 1973:
Pinacotheca Melbourne, Experimental Art Foundation Adelaide, Watters Gallery Sydney, Art Projects Melbourne, Institute of Modern Art Brisbane, Barry Baker Ltd, London, Q Space Brisbane, V Space Melbourne, Yuill/Crowley, Roslyn Oxley, Studio Melbourne.

Group Exhibitions:
Biennale of Sydney, Documenta 7 Kassel, "Tall Poppies", University of Melbourne Art Gallery, Perspecta, "A Melbourne Mood", A.N.G., "D'un autre continent: L'Australie, Le reve et le reel", Musee d'Art Moderne de la Ville de Paris, "Australia: 9 Contemporary Artists", Los Angeles Institute of Contemporary Art, "Australian Visions" Solomon R. Guggenheim Museum N.Y., "Architectura Picta", Artspace Sydney, "Isolaustralia", Venice.

ANN NOON
Born 1950, England

Sydney Technical College

Individual Exhibitions since 1976:
The Australian Centre for Photography, Brummels Gallery, Victoria, Gallery 18, Victoria, Hogarth Gallery.

Group Exhibitions:
"Habitat" Sydney, Melbourne, The Phillip Morris Collection, tour, Apmira Festival, NSW, The Australian Centre for Photography, "The Panel Show", Art Gallery of New South Wales, "On the Beach", The Australian Centre for Photography, "Time Present and Time Past"

LORETTA NOONAN
Born 1954, Waratah, New South Wales

Tasmanian College of Advanced Education, Newcastle Technical College, Newcastle College of Advanced Education

Individual Exhibitions since 1983:
Newcastle College of Advanced Education, Galerie Dusseldorf, Perth

Group Exhibitions:
6th International Drawing Biennale, Cleveland, U.K., "The Great Curve", Praxis, Fremantle, "Form Image Sign", Art Gallery of Western Australia, "Body Rap", Art Gallery of Western Australia, "Destination: China", Nexus Gallery, Fremantle, Guangdong Academy of Fine Arts, China, "163 km North", City Art Institute, Sydney.

SUSAN NORRIE
Born 1953, Sydney

National Art School, Victorian College of the Arts

Individual Exhibitions since 1980:
Students Gallery, Mori Gallery

Group Exhibitions:
"New South Wales Young Contemporaries", tour, "Six young artists", Axiom Gallery, Perspecta 1983, "Australian Visions" Solomon R. Guggenheim Museum N.Y., "Form, Image, Sign", Art Gallery of W.A., "Heartland", Wollongong City Gallery and tour.

TERENCE O'MALLEY
Born 1949, U.K.

Individual Exhibitions since 1976:
Leeds Polytechnic Gallery, I.C.A. Gallery, London, Midland Group Gallery, Nottingham, Roslyn Oxley Gallery, Sydney, Institute of Modern Art, Queensland, Praxis, Fremantle, Chameleon Gallery, Hobart

Group Exhibitions:
"Celtic Heritage" the National Eisteddfod, Wrexham, "Masquerade", Cardiff Museum, "Nottingham Artists", Midland Group Gallery, "Art and the Sea" British Arts Council, touring, "Flights of Fantasy", Salamanca Festival "Survey of Brisbane Art", Milburn Gallery, Brisbane, "Boat Show" Praxis, Fremantle, "Live Art", Peacock Theatre, Hobart

COLIN OFFORD
Born 1954, London

East Sydney and Randwick Technical Colleges

Exhibitions and Performances since 1973:
Woollahra Gallery, Watters Gallery, ICA, Hogarth Gallery, Sculpture Centre, Sydney Festival, Power House Museum, Wollongong City Art Gallery, City Art Institute, Orange Festival of Arts, Sydney & Adelaide Youth Festivals, Victorian Arts Centre

BRONWYN OLIVER
Born 1959, New South Wales

Alexander Mackie College of Advanced Education, Sydney, Chelsea School of Art, London

Exhibitions since 1981:
A Survey of Australian Sculpture", Irving Gallery, Sydney, "Sculpture in Paper", Wollongong City Gallery, "Australian Paper Works", Museum of Traditional Industries, Kyoto, "Young Contemporaries", I.C.A. Gallery & Artspace, London, "Four in Hand", N.S.W. House, London, "Paper Trails", Bluecoat Gallery, Liverpool, "Underwater", Plymouth Arts Centre, Plymouth, "The Mildura Triennial", Mildura Arts Centre.

MARIA OLSEN
Born 1945, Christchurch

University of Canterbury

Individual Exhibitions since 1978:
Auckland, Barry Lett Galleries, Auckland, RKS Art, Wellington, Peter McLeavey Gallery, Dunedin, Bosshard Gallery

Group Exhibitions:
Auckland, Barry Lett Galleries "Works on paper", Auckland, Peter Webb Galleries "Figurative artists", Auckland, RKS Art "Domestic scale", Auckland City Art Gallery, Outreach "Women on women", Auckland, Pakuranga Arts Centre, Edinburgh International Festival "Anzart", Christchurch, Brooke/Gifford Gallery, Auckland, New Vision "Mainly red".

ROBERT OWEN
Born 1937 Sydney

National Art School

Individual Exhibitions since 1971:
Tolarno Gallery Melbourne, Coventry Gallery, Sydney, Australian Centre of Photography, Ivan Dougherty Gallery, Art Projects, Melbourne, Roslyn Oxley Gallery, Air & Space, London

Group Exhibitions:
"Three to Infinity", Whitechapel Art Gallery London, "Four Australian Artists" Richard Demarco Gallery Edinburgh, "Constructions" Marlborough New London Gallery, 38th Venice Biennale, 7th Mildura Sculpture Triennial, 3rd Biennale of Sydney, "First Australian Sculpture Triennial" La Trobe University Melbourne, "Australian Perspecta" Art Gallery of New South Wales "ANZART" Christchurch N.Z., "Re-Constructed Vision" Art Gallery of New South Wales, "The Seventies" National Gallery of Victoria, "Presence and Absence" Art Gallery of Western Australia, "Continuum '83" Japan, "From another continent: Australia The dream and the real" ARC, Musee d'Art Moderne, Paris, "Ten Years" Air & Space Gallery, London

GEOFF PARR
Born 1933, Earlwood, New South Wales

Individual Exhibitions since 1965:
Lloyd Jones Gallery, Hobart, Fine Arts Gallery, University of Tasmania, Queen Victoria Museum & Art Gallery, Launceston, Developed Image, Adelaide, Avago, Sydney

Group Exhibitions:
"Down Under, Down Under Show", Brummels, Melbourne, "Modern Australian Photography", National Gallery of Victoria, "Six Tasmanian Photographers", The Australian Centre of Photography, "China", University of Tasmania, "Australian Contemporary Photography", Art Gallery of South Australia, "Australian Perspecta", "Anzart", Hobart, "Lady Warwick Fairfax Photography Open Award Exhibition", Art Gallery of New South Wales.

MIKE PARR
Born 1945, Sydney

Uni. of Queensland, National Art School, Sydney

Individual Exhibitions since 1970:
Reid Gallery, Brisbane, Inhibodress, Sydney, Pinacotheca, Melbourne, Veste Sagrada & Museo de Arte Moderna, Rio de Janeiro, Galerie Impact, Lausanne, Contemporary Art Society Gallery, Adelaide; Central Street Gallery, Sydney, Sculpture Centre, Sydney, Watters Gallery, Sydney, Institute of Modern Art, Brisbane, Ivan Dougherty Gallery, Sydney, Art Projects, Melbourne, Performance Space, Sydney

Group Exhibitions:
"Recent Australian Art", Sydney, Biennale de Paris; Act 1 & 3 Canberra, Biennale of Sydney; Biennale di Venezia, Australian Sculpture Triennial Melbourne, Perspecta, ANZART, New Zealand, "Eureka", London, "Presence & Absence" Perth, "Tall Poppies" Melbourne, "Continuum", Tokyo, "D'un autre continent", Paris, "An Australian Accent" New York.

SIMON PENNY
Born 1955, Melbourne

South Australian School of Art, Sydney College of the Arts

Individual Exhibitions since 1982:
Watters Gallery, Art Unit, SAW Gallery, Ottawa, Canada, Performance Space

Group Exhibitions:
Mildura Sculpture Triennial, P.S.1., New York, "A.U.S.T.R.A.L.I.A." Zona Gallery, Florence, Terminal New York, Brooklyn, New York, "Artists call on Nicaragua", New York, "Waveform", Ivan Dougherty Gallery.

STIEG PERSSON
Born 1959 Melbourne

Victorian College of the Arts

Individual Exhibitions since 1983:
United Artists Gallery, Melbourne, Yuill/Crowley, Sydney

Group Exhibitions:
"Animal Imagery in Contemporary Art", Ballarat, Bendigo, Wollongong, "The Australians, Three Generations of Drawing", C.D.S. Gallery, New York, "Off Colour" Yuill/Crowley, "Visual Tension", A.C.C.A. Melbourne, "The Pleasure of the Gaze", Art Gallery of Western Australia, "4 Melbourne Artists", I.M.A. Brisbane

RODNEY POPLE
Born 1952, Launceston, Tasmania

Tasmanian School of Art, Slade School of Art, London, New York Studio School

Individual Exhibitions since 1974:
Art Empire Industry Gallery, Sydney, Roslyn Oxley Gallery, Sydney, Tolarno Galleries, Melbourne, The Performance Space, Sydney, Michael Milburn Galleries, Brisbane

Group Exhibitions:
"Snakes & Ladders", University of Tasmania, "London Group", Gulbenkian Gallery, London, "Young Contemporaries", ICA, London "Studio Sculpture", New York Studio School, "Albert Hall Purchase Exhibition", Queen Victoria Museum and Art Gallery, Launceston, "Australian Sculpture Triennial", Melbourne, Survey Exhibition, Tasmanian Museum and Art Gallery, Sculpture '84, Performance Space, Sydney

ARI PURHONEN
Born 1953, Finland

University of New South Wales, Sydney University

Individual Exhibitions since 1980:
The Students Gallery, Sydney, Mori Gallery, Sydney

Group Exhibitions:
Mori Gallery, Sydney, "A Different Perspective", Artspace, Sydney, "Off the Wall", Wollongong City Gallery, "The Second Australian Sculpture Triennial", National Gallery of Victoria, "9th Mildura Sculpture Triennial", Mildura Art Gallery.

LORETTA QUINN
Born 1956, Hobart

Tasmanian School of Art, Victorian College of the Arts

Individual Exhibitions since 1979:
Anthill Theatre, Melbourne, Roslyn Oxley Gallery, Sydney, Christine Abrahams Gallery, Melbourne, Performance Space Gallery, Sydney, Pinacotheca, Melbourne

Group Exhibitions:
"Recent Tasmanian Sculpture and 3D Art",

Launceston, First and Second Australian Sculpture Triennial, Victoria, "City Life", National Gallery of Victoria, "New Sculpture New Sculptors", Christine Abrahams Gallery, "Graven Images" Art Gallery of Western Australia, "Recent Australian Sculpture Exhibition", South Australian School of Art Gallery, Ninth Mildura Sculpture Triennial

JACKY REDGATE
Born 1955, Hammersmith, England

South Australian School Art, Adelaide, Sydney Art College

Selected Exhibitions since 1982:
"What we have lost is our home in this world" Experimental Art Foundation, Adelaide, "Apmira", Paddington Town Hall, "The Christmas Show", Roar Studios, Melbourne, "Gods, demi-gods and demi-demi gods", Images Gallery, "The 1984 Show", Images Gallery, "A Portrait Chronicle of Photographs, Photographer's Unknown, England 1953-62", Images Gallery, "Zone XII", Art Unit, "After the Artefact", Wollongong and Newcastle Regional Galleries and Ivan Dougherty Gallery, "Killing Time", Steven Mori Gallery, "The Last Picture Show", Images Gallery, "The Age of the Innocents" The Performance Space, Perspecta, Art Gallery of N.S.W., "Recent Australian Photography, From the Kodak Fund", The Australian National Gallery.

TOM RISLEY
Born 1947, Rockhampton, Queensland

No formal art training

Individual Exhibitions:
Martin Gallery, Townsville, Ray Hughes Gallery, Brisbane and Sydney, Brisbane College of Advanced Education

Group Exhibitions:
First & Second Australian Sculpture Triennial, Melbourne, "Sculpture '82", Commonwealth Games Festival, Brisbane, "Appositions", Brisbane College of Advanced Education, "Trois Australiens", Galerie Baudoin Lebon, Paris, "Queensland Works", University of Queensland Art Museum, "Six New Directions", Queensland Art Gallery.

KRISTINE ROSE
Born 1949, London

Macquarie University, Sydney, Croydon College of Art & Design, London, Hornsby & East Sydney Technical Colleges

Individual Exhibitions since 1982:
Exiles Gallery, Sydney, Penrith Regional Gallery, Ivan Dougherty Gallery, Roslyn Oxley Gallery

Group Exhibitions:
"5 Senses", I.C.A. London, "Australian Sculptures", Penrith Regional Gallery, "Artists for Aboriginal Land Rights", Sydney, "3 in 1" multimedia group — Image 83 Festival, "Beyond The Pre-fab", Art Unit, Sydney, "Sculpture 85", Melbourne.

VICTOR RUBIN
Born 1950, Sydney

East Sydney Technical School, Alexander Mackie College

Individual Exhibitions since 1971:
Yellow House, Sydney, Macquarie Galleries, Sydney, Students Gallery, Sydney, Warehouse Gallery, Melbourne, Stanfield Gallery, Melbourne, Closet Gallery, New Zealand, Mori Gallery, Sydney, Axiom Gallery, Melbourne, Realities Gallery, Melbourne

Group Exhibitions:
"A Different Perspective", Art Space, Sydney, "Australian Perspecta", Art Gallery of New South Wales, "Vox Pop: into the eighties", National Gallery of Victoria, "Form-Image-Sign", Art Gallery of Western Australia.

CAROL RUDYARD
Born 1922, England

Western Australian Institute of Technology

Individual Exhibitions since 1973:
Old Fire Station Gallery, Perth, WAIT, Gallery 52, Perth, Art Gallery of Western Australia, Undercroft Gallery, University of Western Australia

Group Exhibitions:
"Five Women Artists", Old Fire Station Gallery, Perth, Invitation exhibitions, WAIT, Perth Prize for Drawing, Adelaide Festival of Arts, "Women Artists at the Dusseldorf", Galerie Dusseldorf, Perth, "Screens", Fremantle Arts Centre, "Audio Visual Installations in Western Australia", Art Gallery of Western Australia, "Pleasure of the Gaze", Art Gallery of W.A.

DAVID RYAN
Born 1951

Brisbane Central Technical College School of Art, National Gallery School of Art, Victorian College of the Arts.

Exhibitions since 1977:
Ray Hughes Gallery, "Relics and Rituals", National Gallery of Victoria, "Australian Art of the Last Ten Years", Phillip Morris Collection, A.N.G., Canberra, John McCaughey Art Prize, National Gallery of Victoria, "Painters Sculptures", Australian Centre for Contemporary Art, "Queensland Works 1950-1985", University Art Museum, University of Queensland.

MONA RYDER
Born 1945, Brisbane

Individual Exhibitions since 1979:
Kimilia Gallery, Sydney, Brisbane College of Advanced Education, De Vere Gallery, Maroochydore, Queensland, University of Queensland Art Museum, Michael Milburn Galleries, Brisbane

Group Exhibitions:
"Wollongong Art Purchase", New South Wales, "Brisbane's Young Painters", Institute of Modern Art, Brisbane, "The Andrew and Lilian Pedersen Prize", Queensland Art Gallery, "L.J. Harvey Prize Exhibition", Queensland Art Gallery, "Women Artists" Noosa, "Acquisitions 1973-1983", University of Queensland Art Museum, "Queensland Works 1950-1985", University of Queensland Art Museum.

JILL SCOTT
Born 1952, Melbourne

Prahran College of Advanced Education, Melbourne Teachers College, San Francisco State University

Individual Exhibitions since 1975:
The Cockpit Theatre, London, The Denver Art Gallery, Denver, Colorado, The Womens Building, Los Angeles, Marin Community Video, California, The University of California, The San Francisco Museum of Modern Art, The Franklin Furnace, New York, Maryland College of the Arts, Baltimore, The Institute of Modern Art, Brisbane, Los Angeles Institute for Contemporary Art, Air Gallery, London, The Video Bank, Amsterdam, International Cultureel Centrum, Antwerp, Heidelberger Kunstverein, Manheim Kunstverein, The Performance Space, Sydney, Roslyn Oxley Gallery, Sydney

Group Exhibitions:
"Open Studio", South of Market series, San Francisco, "Free Forms", The Ewing and George Patton Gallery, Melbourne, "Bay Area Artworks", The Womens Building, Los Angeles, "The Global Space Invasion Show", The Museum of Modern Art, San Francisco, "Contemporary Australian Art — A Survey", U.S.A. Tour, "A Decade of Women's Performance", U.S.A. Tour, "Audioworks", The Franklin Furnace, New York, "Sound Sculpture", Milano, "Video Form, Australia", The Video Bank, Amsterdam, "New Imagery", The Museum of Modern Art, New York, The Sydney Biennale, "Sound Corridor", P.S.I., New York, "Act III 10 Australian Performance Artists", Canberra, Continuum, Tokyo, A.U.S.T.R.A.L.I.A. at Zona, Italy, "Audioeyes", Artspace, Sydney, The International Video Biennale, Vienna, "A Sense of Australia", Video tour, England and Europe, "Anzart", Auckland, "Scanlight", Australian Centre for Photography, Sydney

MICHAEL SNAPE
Born 1951, Sydney

National Art School

Individual Exhibitions since 1974:
Hogarth Gallery, Sydney, Watters Gallery, Sydney, Gallery A, Sydney, Wollongong City Gallery, Mori Gallery, Sydney

Group Exhibitions:
"Gallery A Artists" Warehouse Gallery, Melbourne, "Sculpture Survey" East Sydney Technical College, Mildura Sculpture Triennial, "Wall Sculpture" Art/Empire/Industry, Sydney, The Sculpture Garden, Sydney.

ROBYN STACEY
Born 1952

University of Queensland

Individual Exhibitions since 1983:
George Paton Gallery, Uni. of Melbourne, Australian Centre for Photography, Sydney, Mori Gallery, Sydney

Group Exhibitions:
Tin sheds, Sydney Uni., ACP Travelling Exhibition, Exiles Gallery, Sydney, Women and Arts Festival, Images Gallery, Sydney, Developed Images, Adelaide, Australian Centre for Contemporary Art, Melbourne

ANTOINETTE STARKIEWICZ
Born 1950, Poland

Melbourne University, National Gallery of Victoria School, London Film School

Filmography:
Zagreb International Animation Festival, 18th London Film Festival, International Festival of Animation, New York, Filmex, Los Angeles, International Festival of Musical Film, France.

Films for the British Film Institute, Australian Film Commission, Film Australia

MADONNA STAUNTON
Born 1938, Murwillumbah, New South Wales

Individual Exhibitions since 1976:
Ray Hughes Gallery, Brisbane, Institute of Modern Art, Brisbane, Garry Anderson Gallery, Sydney

Group Exhibitions:
Third Biennale of Sydney, "Drawn and Quartered: Australian Contemporary Paperworks", Art Gallery of South Australia, "Brisbane Women Artists", Kelvin Grove College of Advanced Education, Brisbane, "The Queensland Connection", C.A.S., Adelaide, "Nine Queensland Artists", Perc Tucker Regional Gallery, "The Air Show", Contemporary Art Society, Adelaide, and Shepparton, Victoria, "Australian Perspecta", "Queensland Works", University of Queensland Art Museum, "Six New Directions", Queensland Art Gallery, "SORRY — I'm Thinking Aloud", Ray Hughes Gallery, Brisbane.

WENDY STAVRIANOS
Born 1941, Melbourne

R.M.I.T.

Individual Exhibitions since 1967:
Princes Hill Gallery, Melbourne, Flinders Gallery, Geelong, Tolarno Gallery, Melbourne, Ray Hughes Gallery, Brisbane, Gallery A, Sydney

Group Exhibitions:
"A Sunburnt Country", National Gallery of Victoria, "Women Artists", Gallery A, "Landscape Now", Solander Gallery, "The Moderns", Lorraine Diggins Gallery, "Future Fibre", Ivan Dougherty Gallery, "Heartland", Wollongong, Newcastle, Heide Park Gallery, Ivan Dougherty Gallery, "Impulse and Form", Art Gallery of Western Australia

ROBERT THIRWELL
Born 1952, Australia

S.A. School of Art

Exhibitions since 1979:
S.A. School of Art Gallery, Experimental Art Foundation and Festival Fringe, Adelaide, The Gallery, Adelaide University Union.

ANN THOMSON
Born 1933, Brisbane

National Art School

Individual Exhibitions since 1965:
Watters Gallery, Sydney, Gallery A, Sydney, Institute of Modern Art, Brisbane, Monash University Gallery, Christine Abrahams Gallery, Melbourne, Coventry Gallery, Sydney, Stadia Graphics Gallery, Sydney

Group Exhibitions:
"Ten Years", Watters Gallery, Sydney, "Ten Australians", Gallery A, Sydney, "Landscape and Image", Indonesia, "Australian Women Artists" Contemporary Art Society, Paddington Town Hall, "Gallery A Artists' Warehouse Gallery, Melbourne, "Exposition" Cite Internationale des Arts, Paris, Canberra Times National Art Award Exhibition, "Anzas 82" Macquarie University, Musee de l'Art Wallon, Liege, Belgium, "Salute to Lloyd Rees", Macquarie Galleries, Sydney, "Contemporary Australian" Art, Warwick Arts Trust, London, "Australian Artists" — Galleriere Lillo, Venice

MARK TITMARSH

Filmography:
"History lessons", "Left handed woman" 1980, "Forbidden Planet" 1981, "City of women", "Under current" 1982, "Night of the living dead" 1983, "Viaggio in Italia", "Imitation of life" 1984, "Shock corridor", "This is the way that Jack dies" 1985.

JUNE TUPICOFF
Born 1949, Victoria

Individual Exhibitions:
Ray Hughes Gallery, Brisbane

Group Exhibitions:
Design Arts Centre, Brisbane, Hogarth Gallery, Sydney, L.J. Harvey Prize, QAG Brisbane, "No Names", Institute of Modern Art, Brisbane, "Queensland Works", University of Queensland Art Museum

PETER TYNDALL

No biography at the request of the artist

KEN UNSWORTH
Born 1931, Melbourne

Melbourne Teachers' College, National Art School, Sydney

Individual Exhibitions since 1975:
Institute of Contemporary Art, Sydney, Project 28: Ken Unsworth, Art Gallery of New South Wales, Australian Embassy, Paris, Kunstlerhaus Bethanien, Berlin, Ivan Dougherty Gallery, Sydney, National Art Gallery, Wellington

Group Exhibitions:
Biennale of Sydney; Biennale di Venezia; Australian Sculpture Triennial Melbourne, Perspecta 1981, "Construction in process" Lodz, Poland, "Act 3", Canberra, "Presence & Absence", Perth, "Continuum" Tokyo, "D'un autre continent", Paris, "An Australian Accent" New York, 13th Paris Biennale, "Funf Kunstler von der Funfte", D.A.A.D. Gallery, Berlin.

KYM VAITIEKUS
Born 1960, Adelaide

South Australian School of Art

Filmography:
"Phobia", 1980 Young Filmmakers Festival (Best Film), "Strictly for the Birds, 1981 Young Filmmakers Festival (Best Film), "And then there was One" 1982, "Gutter Girls" 1983, "Anna Who" 1984.

HOSSEIN VALAMANESH
Born 1949 Tehran, Iran

School of Fine Art, Tehran, South Australian School of Art

Individual Exhibitions since 1972:
Shiraz University, Tehran, Experimental Art Foundation, Adelaide, Praxis Gallery, Perth, Roundspace Gallery, Adelaide, Bonython Gallery, Adelaide, Macquarie Gallery, Sydney

Group Exhibitions:
"Four Young Artists", Contemporary Art Society Gallery, Adelaide, First Australian Sculpture Triennale, Latrobe University, Melbourne, "Relics and Rituals", National Gallery of Victoria, "Survey of recent South Australian Sculpture", Art Gallery of S.A., Anzart, Hobart, Australian Perspecta, "Small Wonders", Roundspace Members, Adelaide Festival, "Australian Sculpture", Art Gallery of Western Australia, "On site", Tasmanian School of Art Gallery, "Singular and plural", S.A. School of Art Gallery, "Common Earth Alive and Unfired", University of Tasmania, Hobart.

VICKI VARVARESSOS
Born 1949, Sydney

National Art School

Individual Exhibitions since 1975:
Watters Gallery, Sydney, Stuart Gerstman Galleries, Melbourne

Group Exhibitions:
"Women in Art", Western Australian Institute of Technology, "East Coast Drawing: Towards Some Definitions", Institute of Modern Art, Brisbane, "Australian Women Artists", Paddington Town Hall, "Lost and Found", Ewing Gallery, University of Melbourne, Perspecta, "Five Contemporary Australian Painters", Hobart and Launceston, "Six by Six Exhibition", Orange Festival of Arts, "Romanticism and Classicism in Contemporary Australian Painting", Geelong Art Gallery and touring, Biennale of Sydney, "Pleasure of the Gaze", Art Gallery of W.A.

ALLEN VIGUIER

Exhibitions since 1978:
Galathee, Nice, France; Annandale Festival of Performing Arts, Art, Empire, Industry, Sydney, Sydney College of the Arts, Watters Gallery, Art Space, The Lewers Bequest and Penrith Regional Art Gallery

ROBIN WALLACE-CRABBE
Born 1938, Melbourne

Melbourne Technical College

Individual Exhibitions since 1963:
Ray Hughes Gallery, Brisbane, Powell Street Gallery, Melbourne

Group Exhibitions:
"Exhibition of Australian Printmakers", Smithsonian Institute, Washington, "Directions" Arts Council of Australia, Canberra, C.A.S. Festival Exhibition, Adelaide, Exhibition of Australian Printmakers, Poland, "Artist's Artist's", National Gallery of Victoria, "Thinking on Paper", C.A.S. Gallery, Adelaide, Christchurch International Drawing Prize, New Zealand, "Landscape and Image", Indonesia, Australian Perspecta, Art Gallery of New South Wales, "Romanticism-Classicism in Contemporary Australian Art", Victorian Galleries, "Figures and Faces drawn from Life" Heide Gallery, Victoria, Eighth British International Print Biennale.

TONI WARBURTON
Born 1951, Sydney

Alexander Mackie College, National Art School, East Sydney Technical College

Exhibitions since 1979:
Students Gallery, The Hieroglyph, Mori Gallery, Crafts Council Gallery, Potters Society, ANU (Melville Hall), Christine Abrahams Gallery, Meat Market Crafts Centre

GUY WARREN
Born 1921, N.S.W.

National Art School, Chelsea School of Art, Central School of Arts and Crafts, London.

Exhibitions since 1959:
Von Bertouch Galleries, Macquarie Galleries, De Marco Gallery, Edinburgh, Bonython Gallery, Ray Hughes Gallery, Newcastle Region Art Gallery, Gallery A, Bear Lane Gallery, Oxford, 'Pan Pacific Artists', Tokyo and Sao Paulo Biennale, 'Recent Australian Painting' Los Angeles and San Francisco, Expo '75, Japan, 'Landscape and Image', Indonesia, International Drawing Triennial, Poland, 'Attitudes to Drawing', Ivan Dougherty Gallery, "Paperchase", Christchurch, N.Z., "The Drawn Image", Penrith and Armidale Regional Galleries.

GEOFF WEARY

Filmography
"Cooperative", "Blue" (1977), "Fiesta", "Quite a Long Development" (1978), "Possession Vacant" (1981-82), "La Sera, The Evening" (1983-84), "On Site" (1984), "Young Guy, Young Gal 1,2,3," (1984-85), "Venezuela" (1985)

ARTHUR WICKS
Born 1937, Sydney

Sydney University, ANU

Individual Exhibitions since 1966:
Cite des Arts, Paris, Sculpture Gallery, Canberra, Watters Gallery, Sydney, Stuart Gerstman Galleries, Melbourne, Pratt Graphic Centre N.Y., Kunstverein, Hamburg, Kunstlerhaus Bethenien, Berlin.

Group Exhibitions:
Print Council of Australia, Second Western Pacific Print Biennale, ACT I, Canberra, "Video Australia", USA tour, Venice Biennale, "Equinox '80", Pompidou Centre, Paris "Arteder '82", Bilbao, DAAD Berlin Performance Weekend, A.U.S.T.R.A.L.I.A. at Zona, Florence, Sculpture '85, Melbourne.

JENNY TOYNBEE WILSON
Born Edinburgh, Scotland 1942

Edinburgh College of Art

Exhibitions since 1983:
Wollongong City Gallery, Meatmarket, Melbourne, Market Row Gallery, Sydney, "Australian Paperworks", Kyoto, Japan, "Future Fibre", Ivan Dougherty Gallery, Sydney, "Worn Issues" Jam Factory, Adelaide and tour, "Crosscurrents", Power House Museum, Sydney, "Impulse & Form", Art Gallery of Western Australia, Gallerie RA Amsterdam

ROWAN WOODS
City Art Institute

Filmography:
Anzart, Metro Television, Australian Centre of Photography, Sydney Super-8 Film Festival, International Youth Year Video Festival, "Popular Art Video", "Recreation Football", "Sink", "A Suspect Film-Maker", "Remind Me Tomorrow", "Kenny's Love"

JOHN YOUNG
Born 1956, Hong Kong

University of Sydney, Sydney College of the Arts

Individual Exhibition since 1982:
Rosroe, Connemara, Ireland, Yuill/Crowley, Sydney, Institute of Modern Art, Brisbane.

Group Exhibitions:
Institute of Contemporary Art, Sydney, Experimental Art Foundation, Adelaide, George Paton Gallery, Cite Internationale des Arts, Paris, Artspace, Sydney, n-space, Sydney, University of Tasmania Gallery, Charlottenborg Art Academy, Copenhagen.

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